

SEPTEMBER 4, 1954

MOTION PICTURE HERALD

Form Loew's Theatres, Inc.;
Joseph R. Vogel, president

REVIEWS

(In Product Digest):

ROGUE COP,
DOWN THREE DARK
STREETS,
PRIVATE HELL 36,
TOBOR THE GREAT,
SHIELD FOR MURDER,
CANGACEIRO

Allied Artists Gears To
Big Budget Productions

An all-time record

THE BOX OFFICE CHAMPIONS

including

Better Theatres

for SEPTEMBER

Types of Drive-in Screens for Larger, Wider Pictures
An Outdoor-Indoor Theatre with Single Projection Room
Setting Up a Scheme for Conversion to Wide Pictures

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ROBERT TAYLOR

JANET LEIGH

GEORGE RAFT

Co-Starring

STEVE FORREST

ANNE FRANCIS

Screen Play by **SYDNEY BOEHM**

Based On the Novel by **WILLIAM P. McGIVERN**

Directed by **ROY ROWLAND**

Produced by **NICHOLAS NAYFACK**

A Metro-Goldwyn-Mayer Picture

M-G-M's

ROG

**FOLLOW
THIS
PICTURE TO
THE
BOX-OFFICE!**



The hardest-hitting melodrama in years.
Powerful love-story, too. M-G-M backs it
with a TV campaign destined to be the Talk
of The Industry.

Available in Perspecta Stereophonic
or Optical 1-Channel

WORLD
PREMIERE

WARNER BROS.
present

JUDY GARLAND
JAMES MASON
"A Star is Born"

IN
CINEMASCOPE

TECHNICOLOR
STEREOPHONIC
SOUND



ALSO STARRING
JACK CARSON • CHARLES BICKFORD

SCREEN PLAY BY
TOM NOONAN • MOSS HART • GEORGE CUKOR • HAROLD ARLEN
DIRECTED BY
PRODUCED BY
SIDNEY LUFT
A TRANSCONA ENTERPRISES PRODUCTION
PRESENTED BY
WARNER BROS.

FIRST
ENGAGEMENT
SEPTEMBER
29TH
1954
RKO PANTAGES
THEATRE
LOS ANG

A date
that will
go down
in
history!

SONGS BY
AND IRA GERSHWIN
MUSICAL DIRECTION
BY RAY HEINDORF



N
O
W

*The Greatest Era
In Entertainment
History*

as 20th Century-Fox launches

DARRYL F. ZANUCK'S

production

**THE
EGYPTIAN**

Color by DE LUXE Laboratories

Photographed with the newly-perfected
Anamorphic camera lenses in

CINEMASCOPE



Play it in GENUINE, 4-TRACK HIGH-FIDELITY MAGNETIC-STEREOPHONIC SOUND

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 196, No. 10

September 4, 1954



Parade of Champions

ONCE a month for a quarter of a century The HERALD has gone over records and selected the box office champions. Regularly six top pictures of the month—the films that have done the best in the key engagements—are chosen for the honor of Box Office Champions. Now for the first time in memory, the August, 1954, list could not be cut off after six titles because a total of ten films had a proper claim to be a Box Office Champion. The credits are listed elsewhere in this issue. This group includes "The Caine Mutiny," "Garden of Evil," "The High and the Mighty," "Knock on Wood," "Living It Up," "Magnificent Obsession," "Broken Lance," "Apache," "Seven Brides for Seven Brothers" and "Gone With the Wind," the first reissue film to attain repeated listing as a Box Office Champion. Important for the future also is the fact that there are a number of other excellent films now in their first engagements and others are scheduled for early exhibition.



Allied's Cold War

A CLOSE reading of the full text of the four part "Declaration of Emergency" resolution passed by the Allied board of directors last week fails to give any clear indication of what course of action that organization plans in its "cold war" against major distributors over rental terms.

The resolution first speaks of "a few grains of comfort on certain details" of selling practices gained in recent talks with sales managers. Then it records that the group "is shocked and amazed by the insensitive attitude of the sales heads."

Chief industry attention has centered on the section of the resolution which directed the Allied general counsel to draft and present to the national convention in October a bill "suitable for introduction in the next session of Congress, which if enacted would afford the minimum amount of regulation necessary in the public interest to preserve the theatres of the United States for the use and enjoyment of the American people."

The nature of the bill proposed for introduction in Congress has been left vague, perhaps purposely. Few in the industry share the opinion held by a minority of Allied leaders that the motion picture business is a public utility whose structure and selling practices should be regulated like those of a gas or electric company. It is obvious that such a keen observer of the Washington political scene as Abram F. Myers knows that the next Congress is not going to be in a mood to legislate concerning the regulation of buying and selling practices in the motion picture or any other industry not now subject to such control. The trend is quite the other way—the

Administration seeks less Government control of business rather than more. Therefore the proposed bill now must be regarded as a maneuver—a means rather than an end in itself.

Meanwhile the industry suffers internally and before the public—whose psychological disposition to theatre going is indispensable—by the intensification of "warfare" between exhibitors and distributors.

The HERALD's position on basic trade practices is simple and fundamental: 1) The only equitable rental deal is one fair to producer, distributor and exhibitor; and 2) The long-term good of the motion picture requires all proper steps to be taken promptly to keep in operation the theatre in one-theatre towns, lest a large proportion of the American public become divorced from films. Such an eventuality would be a cancer that could, in time, destroy the foundation on which the American motion picture has been built.



Salute to New Loew's

THE final paragraph in a long chapter of the industry's history titled "Divorcement" was written this week when the last of the producer-distributor-exhibitor combinations ended with the establishment of Loew's Theatres, Inc. as a separate entity from Loew's, Inc. The latter company continues the production and distribution activities (as well as theatre operations outside the United States). The first president of Loew's Theatres, Joseph R. Vogel, is both the logical and the ideal man for the job. The other officers of the new company as well are long-time employees of Loew's, Inc. As required by the consent decree, the six-man board of directors of the new Loew's Theatres, Inc. includes three outsiders approved by the Department of Justice. The future is bright for both branches of the Loew corporate family as they begin their separate ways.



There has been some criticism, based on misunderstanding of the purpose and rules of film festivals, concerning various motion pictures entered by the American industry in these events. First of all, festivals are not meant to be a sounding board for national propaganda. If such were the case, entries would be limited to those officially sponsored by the various governments. Rather film festivals are intended to be places of exhibition of outstanding entertainment films that qualify under the rules of the particular sponsoring committee. Each festival wants new films. The large number of festivals now being held each year creates problems on this and other scores. American pictures entered in the various festivals include the best currently available that qualify.

—Martin Quigley, Jr.

Letters to the Herald

Advice Wanted

TO THE EDITOR:

I am a 16-year-old high school student planning to make theatre management my career. Now that I have made my decision I have been trying to do something about it. I have searched every library in town and you would be surprised how little information there is on theatre management. The only really worth while information I found was the 1938 edition of *Motion Picture Theatre Operation as a Career*, published by the Institute for Research.

The next step I made was to subscribe to your trade magazine. It has helped me more than any other source. Still I don't know what to do toward helping my career.

Should I get a job in a local theatre doing any kind of work?

What next, college or business school?

What courses should I take in high school?

How can I learn more about buying and booking procedures and any other information concerning theatre management?

I realize that you are busy but if you have any spare time I would be very grateful if all showmen reading this letter would write to me.—WAYNE FOWLER, 807 H. So. 9th Ave., Phoenix, Ariz.

The Vital Child Patron

TO THE EDITOR:

I read your latest editorial on the code in the last issue of your fine magazine.

Seeing "Gone with the Wind" prompted me to write in a suggestion for those individuals desiring to do away with the code, censorship, Legion of Decency, etc. The last time I saw "Wind," I was just a freshman in high school. The movie created a great deal of comment, which benefits any picture. I recall three facts that caught the attention of my classmates. One, the length; two, the wonderful story; and three, Clark Gable cursed . . . he said "damn."

One has a tendency to forget his reaction to certain things at certain ages. That is why I suggest that the above "mendors" spend a little time with the youngsters in the front row during any feature with the possible exception of a series Western.

I get a great many of youngsters in my theatre, mainly because the majority of them get in free. The noise they make is magnified because of the smallness of the theatre. The only way to keep them quiet is to sit with them. Before all this talk of the code started, about the only thing I noticed were children pointing their fingers or guns at the outlaws, warning the hero, whistling at the end of each feature, thumping their feet to the music, and talking out loud almost any time.

With all this talk of code, censorship and sex, I noticed another phase of reaction

among the children. It was just like learning a new word and finding that same word in every other paragraph. One begins to wonder why one had never noticed it before.

One will be surprised at the reaction of youngsters to some overlong loving, a sensational dance, a semi-nude beauty, or an over-bosomed female. Have you ever noticed how children scream each time a man or woman appears in underwear? They even seem to know what goes on after a fadeout. They even catch lines meant for the ears of adults. In fact, I can still remember one feature of recent date that had an over-abundance of these lines, and the reaction from the children was greater than those of the adults.

You don't have to be in the front row to see how small children take to sex in movies. I've seen children under 10 in my lobby that will point to a flashy one-sheet displaying a semi-nude girl the size of the same youngster and say, "Sunday and Monday. Boy, I'm going to see that picture."

I feel that I'm a little late in noticing this among the youngsters in my audience. There is a religious movement in this area that has taken away more customers than I'll ever lose to TV. They consider it a sin to attend movies. I've even got to watch their children for they tear up my handbills and my advertising. I reported one of these children to his mother. She advised me to give her one handbill that wasn't smeared with "sexy women." For the life of me, I couldn't find one.

As long as features are being made for the whole family to enjoy, producers ought to think of the children. There's a lot of them; more around today than ever before—ask any grade teacher.—RALPH RASPA, State Theatre, Rivesville, W. Va.

On Trailers

TO THE EDITOR:

I would like to see the industry pay more attention to trailers (pre-views) like Fox and MGM are doing for CinemaScope—not cut up some parts of the pictures and splice them together like an afterthought to sell the picture. I believe it would be a very good idea if thought and a lot of new display would go into these trailers. CinemaScope trailers are very hard hitting and give a good impression to the public.—WILFRED HOWARD, Plaza, Windsor, Conn.

Family Stories

TO THE EDITOR:

What happened to the family stories, small town stories, comedies,—pictures that made them walk home with a smile and a pleasant memory. Too many killings, horror and unpleasant pictures being made and shown.—FRANK VESLEY, State, Hollister, Calif.

WHEN AND WHERE

September 16: New York entertainment industry's annual golf tournament, Vernon Hills Country Club, Westchester, N. Y.

September 18-19: First national convention of Women of the Motion Picture Industry, Baker Hotel, Dallas, Texas.

September 20-22: Allied Theatres of New Jersey annual convention, Concord Hotel, Kiamasha, N. Y.

September 22: Opening of talks on new Anglo-American film pact between British Board of Trade officials and the Motion Picture Association of America, Washington, D. C.

September 24: Washington Variety Club's annual golf tournament and dinner dance, Woodmont Country Club, Rockville, Md.

September 28-29: Montana Theatres Association, annual convention, Missoula, Mont.

September 28-29: Kansas-Missouri Theatre Association, annual convention, Kansas City, Mo.

October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-15: National Allied States "Silver Anniversary" convention and trade show, Schroeder Hotel, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

October 27: Allied Theatre Owners of Kansas and Missouri, annual convention, Aladdin Hotel, Kansas City, Mo.

October 31-November 4: Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

November 14-16: Theatre Owners of North & South Carolina, annual convention, Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

MOTION PICTURE HERALD

September 4, 1954

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WIDE-SCREEN at Drive-In Theatres

VERMONT'S Outdoor-Indoor Drive-In

PLANNING Conversion to Wide-Screen

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On the Horizon

BOX OFFICE HEAT

New York was remarkable this August for its cool weather but Broadway's box offices were just as remarkable for their hot records. At the Roxy 20th-Fox's "Egyptian" completed its first week Tuesday with a towering \$135,000, a mark exceeded only by "The Robe". At the Music Hall MGM's "Seven Brides" kept its pace, passing the million dollar total mark on the fourth day of its seventh week. David O. Selznick's reissue of "Duel in the Sun" opened Wednesday at the Mayfair with first day grosses indicating it would continue the records it set in other key cities.

COUNSEL

Progress note: Announcement from Boston last week of those three suits filed by RKO in the U. S. District Court, anent the censoring of various Massachusetts' showings of "The French Line," reveals that one of the year's top television attractions, Joseph N. Welch, is back at his old stand fully recovered from his recent visit to Washington. Attorney George H. Foley, of Hale & Dorr, counsel for the distributors, said that his associate, Mr. Welch, would be working with him on the cases.

STILL COOKING

A preliminary draft for a proposed arbitration system has been completed by a committee headed by Herman Levy, TOA general counsel. The full committee, including distributor representatives is to meet before September 15.

JOINT TV

Detroit theatres have decided to use television. The announcement of a five minute promotion said it came after "five months" of "careful study and research". The houses are second-runs and drive-ins. The program they're using is "Detroit Deadline", a station WYXZ popular 15 minute feature seen daily at 6 p. m. The theatre owners have five minutes of it. Commentator Beverly Beltaire uses silent and

sound clips donated by film companies. The 17 sponsoring theatres are known as "Movie Preview Theatres"; a statement in their behalf said last week: "Too long Detroit has remained on the sidelines of television and radio promotion. At last, through intelligent cooperation, this program will provide an outlet for a new and different kind of promotion".

COMING ATTRACTION

CBS-Columbia this week announced a line of three 19 inch color television receivers to go on sale this autumn. Prices are \$950, \$1,000 and \$1,100. Seymour Mintz, president of the manufacturing company, said that 30,000 of the sets "might conceivably" be made this year and he predicted that by 1960 between 30 and 40 million color TV sets will have been sold.

MORE OIL

The Universal Consolidated Oil Company announced last week that Well No. 2 on the 20th Century-Fox studio property in Beverly Hills had come in and been closed off pending installation of pipe lines. It is rated at about 750 barrels per day.

ON THE AIR

"A giant television series of one or two hour programs" will be offered sponsors by the Screen Directors Guild. Member directors will be expected to assist, and to rotate in directing the programs.

NAMES

More than 60 top name stars and featured players now are in the casts of Universal films ready for release or scheduled for production, the company said this week. These are in addition to the studio's own regular talent roster. Most recent name performer signed was Charlton Heston for "The Private War of Major Benson."

James D. Ivers-Vincent
Canby-William R.
Weaver-J. A. Otten



SPYROS SKOURAS, 20th-Fox president, and Al Lichtman, his chief sales executive, left and right below, pose with their guests at the Roxy opening. The guests are Mrs. Sidney Culver and her father, Basil O'Connor, whose March of Dimes organization was the beneficiary of the premiere; Mrs. Spyros Skouras and Tom Culver.

This week

DARRYL F. ZANUCK'S production, "The Egyptian," was launched on its way to whopping grosses last week in a white-tie-and-sables opening at the Roxy theatre, New York, left. Below, Michael Curtiz, director of the CinemaScope epic, and Gene Tierney, one of its stars, beam at the opening.



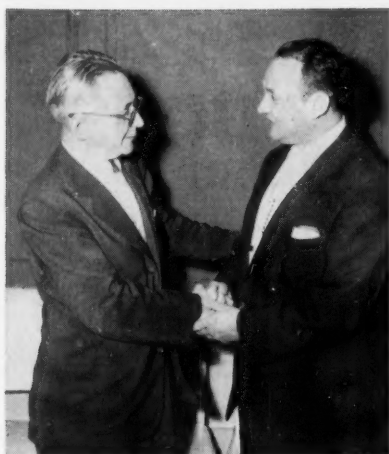
in pictures



LEONARD GOLDENSON, left, of American Broadcasting-Paramount Theatres, marks the fifth anniversary of United Cerebral Palsy, of which he is president and one of the founders. Cutting the cake at the celebration in New York is Jimmy Hart, Long Island boy born at the same time as the national health organization.

RICHARD KLEIN of the Elks theatre, Rapid City, South Dakota, is at the microphone, right, at the world premiere of the UA CinemaScope film, "Sitting Bull." Flanking Mr. Klein at the right is William J. Heineman, UA sales chief, and at the left Bud Austin, Denver branch manager.





MORRIS MECHANIC, left, owner and operator of the New theatre, Baltimore, for 25 years, greets Jack Fruchtmann, who this week took over active operation of the house on a long term basis. Mr. Fruchtmann, chief barker of Washington Variety Club, Tent 11, owns six other theatres in Maryland.



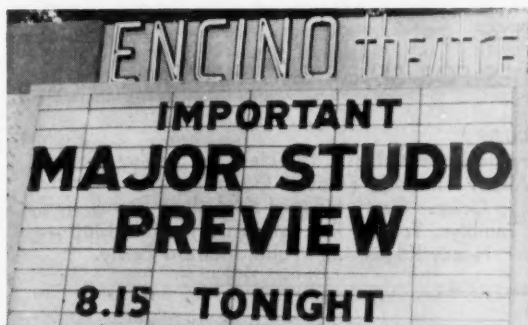
SHARING THE HONORS in cutting the anniversary cake for the 40th birthday of the Regent theatre, Paterson, N. J., last week are Mayor Lester F. Titus of Paterson, left, and S. H. Fabian, right, president of the Stanley Warner circuit and son of the late Jacob Fabian, founder of the theatre and the circuit. Surrounding Mr. Fabian are his sons Edward and Robert, Mrs. Edward Fabian and Arthur Rosen, son of Sam Rosen.



TENT 16, Omaha Variety Club, held an all-industry field day last week which included a forum on sound techniques, sponsored by the Ballantyne Company, and a testimonial dinner for George Hoover, Variety International Chief Barker. Above at the dinner are: Mr. and Mrs. Roman Hruska, Mr. Hoover, Mrs. J. Robert Hoff, J. Robert Hoff, Tent 11 Barker, and Mayor and Mrs. John Rosenblatt.



ROBERT M. SAVINI, third from left, above, was guest of honor at a luncheon Tuesday in New York during the celebration of his 50th anniversary in the industry. With the pioneer are Harry Schroeder of Schroeder Associates, Martin Quigley and Ned E. Depinet.



PREVIEW, left, of Warners "A Star Is Born" at Encino, California. Arriving are Jack L. Warner, Judy Garland, producer Sidney Luft, director George Cukor and Ben Kalmenon, sales chief.

PREMIERE, right. Universal opens the British comedy, "High and Dry," at the Sutton theatre, New York. Left to right, Clem Perry, managing director of the house; Harry Fellerman, U-I special films sales head; Ray Moon, assistant general sales manager, and Donald G. C. Sinclair, president of the Caledonia Hospital, which benefited from the opening night.



BOX OFFICE CHAMPIONS for AUGUST

FOR the first time in the 23 years since it was begun, the Box Office Champions listing this month includes ten pictures.

That is an index of the upturn in grosses and incidently of the quality of the product currently in simultaneous release. Ordinarily in compiling the listings THE HERALD has found that four or five pictures have made a record of outstandingly high grosses for the month and that one or two others have done well but not against outstanding competition. But during the month of August, 1954, the ten pictures listed below did such newsworthy business at the box office that it was impossible to eliminate any of them.

One other notable fact about this month's listing: "Gone with the Wind", far and away a champion of course in its first release, and the only picture ever to be a champion in a re-release (1947-48), once again hits the champion list by virtue of the records it is now piling up.

The Box Office Champions for August:

APACHE

(United Artists)

Produced by Harold Hecht. Directed by Robert Aldrich. Written by James R. Webb. Technicolor. Cast: Burt Lancaster, Jean Peters, John McIntire, Charles Buchinsky, John Dehner, Paul Guilfoyle.

BROKEN LANCE

(20th Century-Fox)

(CinemaScope)

Produced by Sol C. Siegel. Directed by Edward Dmytryk. Written by Richard Murphy. DeLuxe Color. Cast: Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, Katy Jurado, Hugh O'Brian, Edward Franz.

THE CAINE MUTINY

(Columbia)

Produced by Stanley Kramer. Directed by Edward Dmytryk. Written by Stanley Roberts (from the novel by Herman Wouk). Technicolor. Cast: Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn, Tom Tully, E. G. Marshall, Arthur Franz, Lee Marvin, Warner Anderson, Claude Akins. (Champion for the second month).

GARDEN OF EVIL

(20th Century-Fox)

(CinemaScope)

Produced by Charles Brackett. Directed by Henry Hathaway. Written by Frank Fenton. Technicolor. Cast: Gary Cooper, Susan Hayward, Richard Widmark, Hugh Marlowe, Cameron Mitchell, Victor Manuel Mendoza, Rita Moreno, Fernando Wagner. (Champion for the second month).

GONE WITH THE WIND

(MGM) (Reissue)

Produced by David O. Selznick. Directed by Victor Fleming. Written by Sidney Howard. Technicolor. Cast: Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard, Thomas Mitchell, Evelyn Keyes, Ann Rutherford, Hattie McDaniel, Barbara O'Neil, Harry Davenport, Jane Darwell, Ona Munson, Ward Bond, Cliff Edwards, Rand Brooks, Carroll Nye, Eddie Anderson, Leona Roberts.

THE HIGH AND THE MIGHTY

(Warner Bros.)

(CinemaScope)

Directed by William A. Wellman. Written by Ernest K. Gann (from his novel). WarnerColor. Cast: John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, Robert Newton, David Brian, Paul Kelly, Sidney Blackmer, Julie Bishop, Gonzalez-Gonzalez, John Howard, Wally Brown, William Campbell, Ann Doran. (Champion for the second month).

KNOCK ON WOOD

(Paramount)

Produced, directed and written by Norman Panama and Melvin Frank. Technicolor. Cast: Danny Kaye, Mai Zetterling, Torin Thatcher, David Burns, Leon Askin, Abner Biberman, Gavin Gordon, Otto Waldis, Steven Geray, Diana Adams. (Champion for the second month).

LIVING IT UP

(Paramount)

Produced by Paul Jones. Directed by Norman Taurog. Written by Jack Rose and Melville Shavelson. Technicolor. Cast: Dean Martin, Jerry Lewis, Janet Leigh, Edward Arnold, Fred Clark, Sheree North, Sammy White.

MAGNIFICENT OBSESSION

(Universal Pictures)

Produced by Ross Hunter. Directed by Douglas Sirk. Written by Robert Brees. Technicolor. Cast: Jane Wyman, Rock Hudson, Barbara Rush, Agnes Moorehead, Otto Kruger, Gregg Palmer, Sara Shane.

SEVEN BRIDES FOR SEVEN BROTHERS

(MGM)

(CinemaScope)

Produced by Jack Cummings. Directed by Stanley Donen. Written by Albert Hackett, Frances Goodrich and Dorothy Kingsley. Ansco Color. Cast: Howard Keel, Jane Powell, Jeff Richard, Russ Tamblyn, Tommy Rall, Marc Palit, Matt Mattox, Julie Newmeyer, Nancy Kilgas, Ian Wolfe, Howard Petrie.

Mexico Film Strike Ends Because of New Talks

MEXICO CITY: The strike between the Cinematographic Industry Workers Union (STIC) and Mexican exhibitors, which closed down 97 per cent of the country's theatres for six days in July, has ended with neither side winning. The union has announced the withdrawal of its demand for a 24 per cent increase in wages because of the coming bi-annual revision of labor contracts between September 15 and October 1. The pay demand will be treated as part of the contract revision. The exhibitors, how-

ever, did not win their demand that there be a unification of the endings of labor contracts instead of, as at present, the staggered dates on contract conclusions.

Equipment Processes Forum Will Highlight TOA Meeting

What is described as "one of the most important theatre equipment and new processes forums in the history of the motion picture industry" will highlight the 1954 Theatre Owners of America convention and TESMA-TEDA-TOA-IPA trade show October 31-November 4 at the Conrad Hilton

Hotel in Chicago. Walter Reade, Jr., TOA president, said this week that the forum, with the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association in charge, will be built around 15 to 20 experts.

SPG Milestone Dinner Nov. 21

The Screen Producers Guild will hold its fourth annual Milestone Dinner November 21 at the Statler Hotel, Los Angeles. Guests of honor at the dinner will be Joseph and Nicholas Schenck.

LOEW'S DIVORCE FINAL; VOGEL HEADS THEATRES

Last Company to Complete Divorcement; Friedman Theatres Executive

The last of the major company divorcements took place in New York this week as Loew's, Incorporated, at midnight Tuesday officially became two separate organizations, Loew's Theatres, Inc., which took control of the theatre company, and Loew's, Inc., which retains the production-distribution functions.

The new theatre company held its first board meeting Monday, electing Joseph R. Vogel president. The production-distribution company held its first meeting Wednesday morning, at which time elections were held to fill the vacancies created by the resignations of Mr. Vogel and Leopold Friedman, both of whom took top positions with the theatre company and will serve on its board.

Other officers elected by the Loew's Theatres board include: Mr. Friedman, vice-president and treasurer; Harold J. Cleary, vice-president and comptroller; Eugene Picker, vice-president; John Murphy, vice-president; Eliot Rosenthal, secretary; Archie Weltman, assistant secretary; Leonard Pollack, assistant treasurer; Matt J. Madden, assistant treasurer, and Jacob Stillman, assistant treasurer.

On the six-man Loew's Theatres board are Mr. Vogel, Mr. Friedman and Mr. Cleary, in addition to the three earlier announced Government-approved directors as required by the company's consent decree: Thomas J. Connellan, retired vice-president of the National City Bank; Thomas J. Norton, dean of the Bernard M. Baruch School of Business of the College of the City of New York, and Frank Pace, Jr., former Secretary of the Army and now executive vice-president of General Dynamics.

Ample Notice to Be Given To Loew Stockholders

Loew's the last of the production-distribution companies which had to separate its theatre holdings under consent decrees, the first of which went into effect in December, 1949, with the reorganization of Paramount, completed its divorcement by the August 31 deadline. In its announcement, the company said that ownership of the stock of the present theatre company subsidiaries will remain with Loew's, Inc., until the stock of the new theatre company is distributed to the Loew's, Inc., stockholders. When the time comes for this distribution, notice will be given.

According to one source there can be no stock distribution until the present funded debt of approximately \$40,000,000 is divided proportionately between the theatre company



Joseph R. Vogel



Leopold Friedman



Eugene Picker

LOEW'S THEATRES executive operations will be in the experienced hands of the five men here pictured, following the completion of divorcement details for Loew's, Inc. Mr. Vogel has been vice-president in charge of Loew's theatre operations for many years, and Mr. Friedman one of the veterans of the Loew's organization.



John Murphy



Harold J. Cleary

and the production-distribution company. This division still is pending and if it is not completed by February 15, 1955, the companies can request a two-year extension from the courts. This means the distribution of the theatre company stock and complete separation of the two companies need not be final until February 15, 1957.

Until the distribution is complete, profits and dividends of both companies will be funneled through Loew's, Inc.

Meeting Wednesday morning, the board of directors of Loew's, Inc., elected Charles M. Reagan and Benjamin Melniker directors to succeed Mr. Vogel and Mr. Friedman. Mr. Reagan, who is the general sales manager for the company, also was elected vice-president, as was Jesse Thurston Mills, comptroller. Irving H. Greenfield was elected secretary, succeeding Mr. Friedman, and Marvin Atlas was named assistant secretary.

The board also voted to increase the quarterly dividend from 20 to 25 cents. It is payable September 30 to stockholders of record September 14.

Goldwyn Establishes UCLA Award for New Writers

An award of \$1,000 for the best creative writing submitted in an annual university-wide competition has been established by Samuel Goldwyn at the University of California at Los Angeles, and accepted by the Board of Regents, it was announced in Los Angeles Tuesday by Chancellor Raymond B. Allen. The Goldwyn award will be presented each year on the recommendation of a board of judges consisting of Robert E. Sherwood, Pulitzer Prize-winning playwright; Professor Kenneth Macgowan of the U.C.L.A. Theatre Arts Department, and the presidents of the Academy of Motion Picture Arts and Sciences and the Screen Writers Guild.

New England Allied Unit Sets Annual Meet Dec. 7

Independent Exhibitors of New England, the New England unit of Allied States Association, will hold its annual convention December 7 at the Hotel Bradford in Boston. Melvin Safner, Rhode Island exhibitor, and Herbert Brown, Greenfield, Mass., exhibitor, co-chairmen for the event, have announced. Since Independent Exhibitors was one of the first units to join the parent organization, it also will mark the national organization's silver anniversary, the co-chairmen said.

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HARLEY DAVIDSON PRESIDENT
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CITY	THEATRE	2nd WEEK'S percentage of 1st week's gross	3rd WEEK'S percentage of 2nd week's gross	4th WEEK'S percentage of 3rd week's gross
Norfolk, Va.	Loew's State	77.08 %		
Bridgeport, Conn.	Loew's Majestic	82.14		
Atlanta, Ga.	Loew's Grand	76.76	72.82 %	
Milwaukee, Wisc.	Warner	73.58	81.32	
Lancaster, Pa.	Colonial	93.20		
Harrisburg, Pa.	Senate	74.27		
Wheeling, W. Va.	Court	78.18		
Boston, Mass.	R.K.O. Memorial	88.05	83.70	88.47 %
Beverly Hills, Cal.	Warner	73.66	94.67	71.20
Birmingham, Ala.	Melba	72.36		
New Orleans, La.	Joy	79.33		
Atlantic City, N. J.	Hollywood	89.44		
N.Y.C.	Loew's State	82.47		
Kansas City, Mo.	Orpheum	80.53	78.26	73.02
Buffalo, N. Y.	Lafayette	84.39	80.52	78.97
Rochester, N. Y.	Paramount	77.03		
Louisville, Ky.	Kentucky	73.43	76.52	
Chicago, Ill.	United Artists	87.11	76.88	93.95
Lawrence, Mass.	Broadway	78.59		
Charlotte, N. C.	Manor	81.99		

ALLIED UNIT BACKS PLAN FOR FEDERAL REGULATION

MINNEAPOLIS: The resolution of National Allied calling for Federal legislation regulating the distribution of motion pictures was approved here Monday by the board of directors of North Central Allied. The vote of approval followed a report from Benjamin N. Berger, president of the group and a regional Allied vice-president, who was present at the White Sulphur Springs session of Allied a week ago. Mr. Berger later reported to a Twin Cities meeting.

He described proposed legislation as "a public utilities measure which would guarantee that every theatre in the country can play the top pictures on a live-and-let-live basis."

Mr. Berger said that National Allied's committee, which interviewed sales executives of major distributors on sales and percentage policies, was very much encouraged by the treatment received from

most of the majors, particularly MGM and 20th Century-Fox. He criticized Columbia and Warner Bros. terming Columbia "arrogant" in its claim that it was not only entitled to the terms of 70 per cent rental with a 50 per cent minimum but also a share in concession profits.

The Allied regional meeting in Des Moines Monday unanimously agreed to back the recently-formed Distributors Corp. of America and to fight efforts to impose city amusement taxes.

Meanwhile from Milwaukee it was disclosed that 68 booths on the convention floor of the Schroeder Hotel will comprise the Silver Anniversary Trade Show to be held in conjunction with National Allied's silver anniversary October 12-14. A feature of the show will be a post season drive-in exhibit, which will include the latest developments in large dimension projection for drive-ins.

20th-Fox Net In 26 Weeks \$3,096,545

Twentieth Century-Fox Film Corp. and wholly-owned subsidiaries have reported consolidated net earnings of \$3,096,545 for the 26 weeks ended June 26, 1954. This amounted to \$1.17 per share on the 2,644,486 shares of common stock outstanding.

Comparable operations for the 26 weeks of 1953 showed net earnings of \$158,309 (no tax provision was required) which amounted to 6 cents per share on the 2,769,486 shares of common stock then outstanding. Comparable earnings before taxes this year amounted to \$5,696,545 against which the tax provision amounted to \$2,600,000. The net earnings for the second quarter ended June 26, 1954, amounted to \$1,048,515 as compared with a net loss of \$865,656 for the second quarter of 1953. Net earnings for the first quarter of 1954 were \$2,048,030.

A quarterly cash dividend of 40 cents per share on the outstanding common stock was declared, payable September 30 to stockholders of record September 10.

Greenthal Agency Handles 2nd COMPO Ad Series

The Monroe Greenthal Company has been chosen as the advertising agency to handle the second series of 26 ads which the Council of Motion Picture Organizations will publish in "Editor & Publisher," it was announced this week by Robert W. Coyne, COMPO special counsel. The first group of

26 ads, the last of which was published last week, was handled by Donohue & Coe under an arrangement that called for the work to be rotated among the advertising agencies serving the industry. The second series of ads will appear every other week, instead of every week, which was the schedule for the first group.

Increase at Box Office Is Noted by Fabian

Box office receipts in Stanley Warner Theatres are increasing as a result of the fine pictures in release, S. H. Fabian, president, stated in a report to company stockholders last week. Mr. Fabian also said the future outlook is promising because of an imposing list of important pictures is being prepared for presentation, both in standard size and large screens. Mr. Fabian also notified the Stanley Warner stockholders that the Cinerama division is flourishing with 13 theatres in the U. S. in operation and more due to open throughout the world. The bulletin accompanied dividend checks representing 25 cents per share, payable August 25 to stockholders of record August 4.

"French Line" Gets More Bookings in Pittsburgh

In a surprise move, RKO's "The French Line" was booked into the Art Cinema in downtown Pittsburgh, and into two neighborhood houses, the Cameraphone in East Liberty and the Beacon in Squirrel Hill following its first run debut in 10 district drive-in theatres. The big business it did in the drive-ins brought about the sudden booking in the three houses after its original booking in the Fulton had been cancelled due to church pressure and the extended run of "Three Coins in the Fountain."

Paramount Anniversary Drive Opens

Paramount's 40th anniversary sales drive opened Sunday, August 29, with the start of "A. W. Schwalberg Anniversary Week" in tribute to the president of Paramount Film Distributing Corp. The drive, also termed "a salute to the future" will continue through December 4.

"Schwalberg Week" will be one of the several salient, specially identified weeks in a drive which is envisaged by the Paramount sales organization as the biggest event of its kind in the company's 40-year history. Another will be "Paramount Week," September 5-11, traditionally a period of accelerated sales activity throughout the Paramount Film Distributing Corp.

"Oscar Morgan Week," in celebration of the 40th anniversary with the company of the sales manager for short subjects, Paramount News and special features, has been set for October 24-30. To help launch the anniversary drive, the company is releasing 14 of its projected 60 short subjects set for the 1954-55 season.

"Paramount has never been better equipped with top-drawer product for conducting a major sales drive," Mr. Schwalberg said this week.

Monroe R. Goodman, assistant to Mr. Schwalberg and drive coordinator, has announced that many valuable prizes will go to branch managers, salesmen, bookers and other drive winners.

A three-day sales conference devoted principally to VistaVision and Irving Berlin's "White Christmas," the first picture to be produced in the new process opened Wednesday at the home office. Two days of the conference were given over to discussion of the film and VistaVision.

Other major productions of the company were also discussed. They included "Rear Window," "Sabrina," "Ulysses," "Mambo," "The Bridges of Toko-Ri," "Conquest of Space," "The Country Girl," "Three Ring Circus," "Air Command."

Barney Balaban, company president, addressed one of the meetings. Mr. Schwalberg delivered the keynote address Wednesday. Other addresses were made by E. K. (Ted) O'Shea, distribution vice-president, and Jerry Pickman, advertising and publicity vice-president. Mr. Morgan also addressed the meeting.

Six Months More for AB-PT Divestiture

WASHINGTON: The Justice Department has agreed to give American Broadcasting-Paramount Theatres another six months in which to complete the divestiture of its theatres required by the Paramount consent decree. The September 3 deadline has been pushed ahead to March 3, 1955, a Justice official stated. AB-PT has disposed of all but 47 of the theatres required to be divested,

ALLIED ARTISTS IN HIGH GEAR; RODGERS ADVISOR

To Release Product Made by Wyler, Huston and Wilder, Meeting Told

Allied Artists Pictures Corp., tooling up for months now for big budget productions, made top news this week in the announcement of its plans for the future. The story, told by Steve Broidy, president of the company, at a luncheon conference in New York after a meeting of Allied Artists' chief executives, covered these two main points:

1. William F. Rodgers, former vice-president and director of Loew's, Inc., will be advisor and consultant on distribution for Allied Artists.

2. Initial productions, all on a top-budget basis, have been decided upon for William Wyler, John Huston and Billy Wilder, producer-directors recently signed to long term deals by Allied Artists.

Mr. Broidy revealed that Mr. Wyler's first production will star Gary Cooper in a picture to be made by the latter's independent production company. Allied Artists will distribute the picture throughout the world.

John Huston has concluded arrangements with Humphrey Bogart to star in "The Man Who Would Be King," based on Rudyard Kipling's story and is now negotiating for another star. Production will start immediately upon completion of Mr. Huston's current "Moby Dick."

Mr. Wilder's first picture for Allied Artists will be "Ariane," based on the love story by Claude Anet. A major feminine star will be signed shortly. Preparations will get under way as soon as Mr. Wilder completes his current assignment, "The Seven-Year Itch."

Mr. Broidy also said that Allied Artists' 1955 production schedule calls for at least 34 films, to be made in the technique best suited to the story.

Cites Importance of Rodgers' Services

In announcing the services of Mr. Rodgers, Mr. Broidy said: "You can appreciate from all that we have announced today that our production plans are far-reaching and their execution carries a responsibility which we recognize and are prepared to meet for the betterment of service to our customers. The association of Mr. Rodgers with Allied Artists is an important step in this direction. Mr. Rodgers' sphere of activity will be all-encompassing but specializing in matters of distribution. He will coordinate with Morey Goldstein, our vice-president and general sales man-



STEVE BROIDY

ager, on all matters of sales policy which may develop.

"I know that exhibitors everywhere will warmly and sincerely share our enthusiasm in our good fortune in having acquired the services of this important executive," Mr. Broidy concluded.

Mr. Rodgers, introduced at the press luncheon by Mr. Broidy, said that he would continue his interest in Amalgamated Productions, the company he recently formed with Sam Dembow, Jack Skirball and Cliff Work, but that Allied Artists had exclusive rights to his services as advisor and consultant in the distribution field. It was indicated distribution of Amalgamated pictures by Allied Artists was not included.

Other executives who attended the meeting were G. Ralph Branton, Walter Mirisch, Mr. Goldstein, Edward Morey, Harry Goldstein and John C. Flinn.

Move to List Stock on American Stock Exchange

Meanwhile last week, Mr. Broidy announced following a meeting of the board of directors that the company will pay 13¾ cents per share as a second quarterly dividend on the 5½ per cent cumulative convertible preferred \$10 par value stock, payable September 15 to holders of record September 3. The board also authorized officers of the corporation to take the necessary steps toward listing the stock of the firm on the American Stock Exchange.

Mr. Broidy also said the present 10 members of the board were designated as the management's choice for next year's board, subject to a vote of stockholders at the annual meeting November 10.

Negotiations are being completed for the purchase of the Pittsburgh exchange, effective September 30, Mr. Broidy said.



WILLIAM F. RODGERS

Stanley Warner Meets Date Of Theatre Divesture

WASHINGTON: Stanley Warner Theatres met its August 31 deadline for the divesture of three theatres in a special category, Justice Department officials here have announced. When Fabian Theatres took control of the theatre company formed under the Warner Brothers consent decree, the Government directed the new Stanley Warner circuit to dispose of one theatre in each of the three cities where, because of the merger, Stanley Warner would have owned both first run theatres, Albany, Troy, both in New York, and Johnstown, Pa.

Cinerama Equipment Flies To London for Opening

Seven tons of electronic equipment, virtually a complete Cinerama installation, left New York by plane Tuesday for London and the London Casino theatre where "This Is Cinerama" opens at the end of September, coinciding with the second anniversary of Cinerama's debut in New York. Technicians of Robin International, Inc., the company that owns the international exhibition rights, and Cinerama, Inc., the manufacturers and owners of all Cinerama equipment, have been at work three weeks preparing the theatre.

Set "Ugetsu" Premiere

The American premiere of the Japanese film, "Ugetsu," will be held Tuesday evening, September 7, at the Plaza theatre in New York under the sponsorship of the Japan Society. The Honorable Jun Tsuchiya, consul-general of Japan in New York, will participate in the premiere ceremonies. Edward Harrison is the American distributor of the film.

RANK REPORTS STRONG PROFIT

Company Continues Gains; Profit Permits Dividend First Time Since 1949

by PETER BURNUP

LONDON: Net profit of J. Arthur Rank's Odeon Theatres, Ltd., parent company of his motion picture interests, for the fiscal year ended June 26 last amounted to £1,383,225 after deductions for depreciation, taxation and other adjustments. The result compares with net profit for the preceding fiscal year of £1,463,395. (The pound is valued at \$2.80 at the official exchange rate.)

The continued improvement in Odeon's earnings made possible the declaration of a 15 per cent dividend on the company's ordinaries, the first such dividend since the fiscal difficulties experienced by the Rank companies in 1949.

Gross Profit Is Up

Gross profits of Odeon before deductions amounted to £7,704,084 for the past fiscal year compared with £6,837,496 for the preceding year. The company's consolidated balance sheet will show a reduction in bank indebtedness during the year of £637,199 which with reductions achieved in the four previous years makes a total reduction of over £11,000,000 for the five-year period.

In addition, £622,690 in loan capital was repaid by Odeon in 1954. Also, £1,000,000 was transferred from income account to general reserve.

Reflecting the financial community's view of the improved situation, Odeon securities rose from 15 to 24 shillings per share Monday, compared with the year's low of 10 shillings. They were at seven shillings three pence after the 1949 reversal.

G-B Also Shows Gain

The Gaumont British financial results were hardly less spectacular. The group's trading profit with other subsidiaries, including the important Cinemathelevision, Ltd., had net profit of £753,742 after deductions for depreciation, taxation and other adjustments, compared with £596,811 for the previous year. Profit before deductions was £3,627,052, against £3,124,347.

G-B is paying a 12½ per cent dividend on its ordinaries and Class A ordinaries against a seven and one-half per cent dividend last year.

Rank's production and studio group, namely, British & Dominions Films, shows a reduction in net profit from £129,056 to £100,539. The ordinary dividend, however, is maintained at five per cent.



The Independent Television Authority, set up four weeks ago to run commercial television services, has now formally invited

would-be "programme contractors" to submit outlines of their plans.

Included to serve the first three commercial TV areas—London, Birmingham and Lancashire—are likely to be the Associated Broadcasting Development Company, Associated British Picture Corporation, Sidney Bernstein's Granada Theatres and Odhams Press.

ABPC has not yet disclosed its hand. It is understood that the corporation wants to know the precise conditions attaching to the service before making formal application. Granada, on the other hand, is pushing on vigorously with the project.

Said a spokesman in behalf of Mr. Bernstein: "We are making a determined effort to get into commercial TV which in our view is here to stay. We believe we also have the know-how."

The spokesman declined to reveal an outline of the plans which his company will submit to the TV Authority, but it is known that plans are in being for Granada's associated company — Transatlantic Pictures, with which Alfred Hitchcock is associated — to produce commercial programmes in this country.

The impending impact of commercial TV here has led to a considerable upsurge in the sale of sets. Sales, it is announced, have progressed from 28,000 in 1947 to more than 1,000,000 in 1953, and the rate of progress is still increasing.

SHECKMAN HAS ONE OF LARGEST BRITISH CIRCUITS

LONDON: Britain's most spectacular theatre deal since J. Arthur Rank entered the motion picture business was disclosed here last week with the announcement that Sol Sheckman, chairman and governing director of Essoldo Circuit (Control), Ltd., has bought a 65 per cent interest in S. M. Associated Cinemas, Ltd., with the latter's 65 theatres in London and several North-country industrial areas. As a result, Mr. Sheckman now controls 171 theatres and is the controller of the largest independent circuit in the country.

Purchase price is not revealed, but it is known that the "S. M." circuit—a private company owned virtually in its entirety by Southan Morris—has assets in excess of £2,500,000. Mr. Morris, it is announced, will remain with the company.

Mr. Sheckman is a convinced believer in CinemaScope's merits so far as his larger theatres are concerned. He has also firm faith in the stand his brother independents

Congress Hears Report on U.S. Information Films

WASHINGTON: The U. S. Information Agency's film program in the first six months of this year concentrated on the production of anti-Communist motion pictures, particularly for the Far East and South America, Theodore C. Streibert, director, said here last week in his second annual report to Congress. Through Cecil B. DeMille, its chief consultant in Hollywood, the USIA has obtained the services of the industry's top professional and technical staffs at a minimum cost, Mr. Streibert said. He also noted the increased volume of theatrical distribution abroad through commercial distributors of USIA films. One such film was the one on Vice-President Nixon's tour of the Far and Near East, which Paramount distributed.

Report Crescent Company's Net Value Rises 95%

In the first stockholders' meeting of the Crescent Amusement Company of Nashville, Tenn., since the death of the late president, Tony Sudekum, president Kermit Stengel presented a nine-year review of company progress and announced that since 1946 the company's net worth has increased 95 per cent. The stockholders voted down a proposal to increase capital stock from 10,000 shares to 400,000 and agreed to postpone for 30 days a proposal to "provide that the general nature of the company shall be an amusement company, a real estate company and a holding company" requiring a charter of reincorporation. Directors elected at the meeting were Mrs. Tony Sudekum, Mrs. R. E. Baulch, William F. Holman, Howell Campbell and Mr. Stengel.

in CEA's ranks have taken against further concessions to producers from the Eady Fund.

Speculation immediately became rife as to the possible effect the deal may have on the release pattern this side. It is pointed out, on the one hand, that the established circuits—ABC and the Rank Organisation—continue to dominate releases in the London area whence comes the largest individual proportion of a picture's gross; whereas, the greater number of Sheckman theatres, even allowing for the new acquisition, are in the North country.

Nevertheless, the deal will admittedly put Mr. Sheckman into an exceedingly strong booking position. It may well be another step towards the unsnarling of the accepted and cast-iron pattern of release on which Spyros Skouras has set his mind; particularly when regard is had to the growing difficulty of servicing CinemaScope prints on present release practice.

Filmmakers' Heads Cite Plan's Value

Collier Young, president of Filmmakers, Inc., producer, and Irving Levin, president of Filmmakers Releasing Organization, distributors, in New York this week to launch their latest film, "Private Hell 36," talked of the relationship of their company to the exhibitors.

They consider Filmmakers unique, offering something new to exhibitors. After acquiring a property, casting and writing it and getting a starting date for production, they advertise soliciting offers from theatres to play it. The picture is sold on a theatre-by-theatre basis to the best bidder in each key city. The terms are usually on percentage basis with a minimum guarantee.

The purpose of the plan is two-fold. It is a means, first of all, to help Filmmakers actually produce their pictures. Edwin Van Pelt, vice-president of Chemical Bank and Trust Company, considers it "history-making from the standpoint of the banker." And it also provides the exhibitor with new product. The company has received a response from approximately 1,000 theatres so far with a good cross-section represented, the executives claim.

The distribution setup includes some direct representatives in the field, some franchise holders and some working from the home office in Hollywood. Costs, it is claimed, are kept down because the key spots are already sold.

"Private Hell 36" is having its world premiere at the New York Paramount this week and it is the first independently produced and distributed film to play there. It stars Ida Lupino (one of the officers of the company), Steve Cochran, Howard Duff and Dean Jagger and its national release date is September 15. Two others have already been completed — "Mad at the World," a story of juvenile unrest, featuring Frank Lovejoy, Keefe Brasselle and Cathy O'Donnell and "Crashout" made by Hal Chester with Filmmakers having an interest in it. It stars William Bendix, Arthur Kennedy, Gene Evans and Beverly Michaels. The release dates for these two are November 15 and January 1, respectively.

MGM Sales, Promotion Chiefs Talk Product

Increased production will be one of the top subjects on the agenda at the three-day conference of MGM sales and promotion executives with studio officials getting under way at Culver City September 7. Spearheading the home office contingent at the conference will be Charles M. Reagan, general manager of sales; Edward A. Saunders, assistant sales manager; Silas F. Seadler, advertising manager; Dan Terrell, publicity manager; Mike Simons, in charge of customer relations. Ten pictures will be screened for the visitors.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending August 28 were:

Albany: DRAGNET (W. B.), REAR WINDOW (Par.) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Atlanta: BROKEN LANCE (20th-Fox) 2nd week, SUSAN SLEPT HERE (RKO) 3rd week, VALLEY OF THE KINGS (MGM).

Baltimore: ABOUT MRS. LESLIE (Par.), BROKEN LANCE (20th-Fox) 3rd week, THE EGYPTIAN (20th-Fox), MAGNIFICENT OBSESSION (U-I) 2nd week.

Boston: THE CAINE MUTINY (Col.) 8th week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM), SUSAN SLEPT HERE (RKO).

Buffalo: BROKEN LANCE (20th-Fox) 2nd week, THE CAINE MUTINY (Col.) 2nd week, HER TWELVE MEN (MGM), ON THE WATERFRONT (Col.) 2nd week, REAR WINDOW (Par.).

Cincinnati: THE CAINE MUTINY (Col.) 4th week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Denver: FRANCIS JOINS THE WACS (U-I), THE HIGH AND THE MIGHTY (W.B.) 5th week, LIVING IT UP (Para.) 3rd week, MAGNIFICENT OBSESSION (U-I) 3rd week, VANISHING PRAIRIE (Buena Vista).

Des Moines: MAGNIFICENT OBSESSION (U-I).

Detroit: BROKEN LANCE (20th-Fox), THE CAINE MUTINY (Col.) 8th week, GONE WITH THE WIND (MGM reissue) 6th week.

Hartford: ADVENTURES OF ROBINSON CRUSOE (U.A.), THE CAINE MUTINY (Col.) 2nd week, FRANCIS JOINS THE WACS (U-I).

Jacksonville: APACHE (U.A.), THE CAINE MUTINY (Col.), SUSAN SLEPT HERE (RKO).

Kansas City: BROKEN LANCE (20th-Fox) 2nd week holdover, THE CAINE MUTINY (Col.) 3rd week holdover, MAGNIFICENT OBSESSION (U-I) 5th week holdover, SUSAN SLEPT HERE (RKO) holdover.

Memphis: SEVEN BRIDES FOR SEVEN BROTHERS (MGM), SUSAN SLEPT HERE (RKO), TANGANYIKA (U-I).

Miami: BROKEN LANCE (20th-Fox), SUSAN SLEPT HERE (RKO).

Milwaukee: BROKEN LANCE (20th-Fox) holdover, THE CAINE MUTINY (Col.) holdover, SEVEN BRIDES FOR SEVEN BROTHERS (MGM).

Minneapolis: THE CAINE MUTINY (Col.) 4th week, GONE WITH THE WIND (MGM reissue) 6th week, MAGNIFICENT OBSESSION (U-I) 3rd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week.

New Orleans: THE CAINE MUTINY (Col.) 5th week, DUEL IN THE SUN (SRO re-release) 2nd week, GARDEN OF EVIL (20th-Fox), LIVING IT UP (Par.), ON THE WATERFRONT (Col.).

Oklahoma City: ABOUT MRS. LESLIE (Par.) 2nd week, GARDEN OF EVIL (20th-Fox) 2nd week, KNOCK ON WOOD (Par.) 3rd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 2nd week.

Omaha: THE CAINE MUTINY (Col.), LIVING IT UP (Par.), SUSAN SLEPT HERE (RKO).

Philadelphia: KING RICHARD AND THE CRUSADERS (W.B.), REAR WINDOW (Par.), ON THE WATERFRONT (Par.) 3rd week.

Pittsburgh: THE CAINE MUTINY (Col.) 5th week, SUSAN SLEPT HERE (RKO).

Portland: APACHE (U.A.), BROKEN LANCE (20th-Fox) 2nd week, GONE WITH THE WIND (MGM reissue), SEVEN BRIDES FOR SEVEN BROTHERS (MGM) 3rd week.

Providence: THE CAINE MUTINY (Col.) 6th week, MAGNIFICENT OBSESSION (U-I) 2nd week, VALLEY OF THE KINGS (MGM).

Vancouver: GARDEN OF EVIL (20th-Fox) 3rd week, GONE WITH THE WIND (MGM reissue), THE STUDENT PRINCE (MGM) 2nd week.

Washington: ABOUT MRS. LESLIE (Par.) 5th week, THE CAINE MUTINY (Col.) 7th week, MAGNIFICENT OBSESSION (U-I) 2nd week, SEVEN BRIDES FOR SEVEN BROTHERS (MGM), SUSAN SLEPT HERE (RKO), VALLEY OF THE KINGS (MGM).

Skouras, CinemaScope Hailed by Schwartz

Sol A. Schwartz, president of RKO Theatres, last Thursday hailed the introduction of CinemaScope in the past year as a key reason for the current business upswing in the industry and paid tribute to Spyros P. Skouras, president of 20th Century-Fox, for his efforts in launching the new entertainment medium.

Mr. Schwartz spoke at a special meeting of RKO theatre managers from the greater New York area. The meeting was held at the 20th-Fox home office Little Theatre and was called especially to discuss with theatre

managers suggested ways of improving the presentation of CinemaScope pictures and for a special showing of "The Egyptian." W. C. Michel, 20th-Fox vice-president; Earl I. Sponable, research director of 20th-Fox; Herbert Bragg, his assistant, and Charles Horstman, head of maintenance and installation for the circuit, also addressed the theatre heads.

Republic Dividend Set

A dividend of 25 cents per share on the preferred stock, payable October 1 to stockholders of record September 10 was declared August 26 by Republic Pictures.

Walt

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20 North Wacker Drive
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2017 Young Street
Dallas, Texas

Buena Vista Film Distr. Co., Inc.
Florida State Theatre Building
128 East Forsythe Street
Jacksonville, Florida

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST week seven of the member-studios of the Association of Motion Picture Producers agreed on a standard manner of billing their producers on the screen and in advertising matter, following a series of meetings with representatives of the Screen Producers Guild. But it is not an agreement between the AMPP and SPG, for the latter is not a collective bargaining agency and therefore cannot negotiate legally binding contracts of this or any kind; and the agreement does not embrace all of the member-studios of the AMPP, because at least one such member-studio simply does not grant producer-credits to anybody at any time for any reason.

Only an Understanding Among Seven Studios

It is in fact no more than an understanding among the seven studios, neither enforceable by contract nor dictated by its beneficiaries, but it is more likely than not to become the governing influence over all production, for it will provide both the individual producer and his employer a fixed point from which to proceed in whatever argument over billing may arise.

On the surface, this arrival at an agreement on a manner of billing for producers may look like a minor matter, even like a tardy disposal of a troublesome trifle, but it isn't. In actuality it is tantamount to an invitation to all those still uncredited, or informally credited, crafts, unions, societies and so forth, whose members participate in the production of a picture, to demand similarly standardized billing.

This kind of thing can build a mountain of negotiation, which is a problem for studio heads and not likely to concern exhibitors or public gravely, but that is not the end of it. Persisted in, it can crowd out the last, tiny open area on the face of a main title and make the screen even more unreadable than it is now.

Exhibitor Cannot Excise Name of Director

Time was when an exhibitor could rescue his customers from the tedium of the title card and its endless extensions by whipping out his scissors and excising the extraneous. But that time's gone. It ended a few years ago when James Cagney won a law suit against a San Francisco exhibitor who omitted the Cagney name from places where the contracts—all the contracts—said it had to appear. Not much such scissoring's been done since.

The best of the credit contracts, from the beneficiaries' point of view, is that enjoyed by the directors, which stipulates that the director's name must appear alone on the last section of credit-leader preceding the

first scene of the picture. But there are others almost as firmly fixed, notably including the IATSE emblem and the film editors' recently won A.C.E. Taken altogether, they impose on the motion picture a rigidity of presentation borne by no other entertainment medium. None less sturdy than the motion picture could carry it.



LAST week, too, the membership of the Screen Writers Guild, after voting itself out of existence preparatory to becoming the Guild of American Writers, West, approved by a virtually unanimous count the most comprehensive anti-communist resolution ever put before a talent guild. The resolution, which can have only the force of a recommendation until voted upon by the newly formed organization in November, bars from guild membership all Communists, Communist sympathizers, aiders, abettors, and all persons, commie or not, who decline to cooperate fully with duly constituted Federal bodies of inquiry and investigation. It leaves no loop-holes, commits no ambiguities, gives no quarter.

One reason why the anti-commie resolution can read so forthrightly and inclusively is the outlawing of the Communist Party by the 83rd Congress, which is expected (the lawyers haven't thrashed it out yet) to override a California statute that says you can't deprive a person of employment on account of his political affiliation.



THE STUDIOS started four new pictures and completed camera work on three others, winding up the week with 35 pictures in progress here and elsewhere.

MGM began shooting "Boulevard in Paris" in CinemaScope and color by Technicolor and in France. Henry Berman is producer and Mitchell Leisen is directing. Anne Baxter, Jean Gabin and Steve Forrest head the cast.

Allied Artists is represented in the new undertakings by "The Big Combo," a Theodora-Security Productions project, which has Cornel Wilde, Jack Palance, Jean Wallace, Brian Donlevy and Helen Walker in principal roles. Sidney Harmon is the producer, Joseph H. Lewis the director.

"Lady Godiva of Coventry" is a Universal-International Technicolor production with Maureen O'Hara, George Nader and Victor McLaglen in top roles. Robert Arthur is producing and Arthur Lubin is directing.

"Dance in the Sun" is an independent venture by Paal-Arion Productions, shooting in Gevacolor and in Germany. Cecile Aubry, Franco Andrei and others are in the cast. Alexander Paal is the producer and the director is Geza von Cziffra.

Out at Culver City MGM's famed and

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
The Big Combo
(Theodora-Security Prods.)

INDEPENDENT
Dance in the Sun (Paal-Arion Prods.; Klang Stereo; Gevacolor)

COMPLETED (3)

COLUMBIA
Riot on Pier Six

FILMAKERS
Crashout

SHOOTING (31)

ALLIED ARTISTS
Annapolis Story (Technicolor)
Black Prince (CinemaScope; Technicolor)
Ketchikan
Shotgun (John Champion Prods.; Technicolor)

COLUMBIA
Prize of Gold (Warwick; Technicolor)
End of the Affair (David Rose)

INDEPENDENT
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)

LIPPETT
Outsiders (Hammer)

MGM
Prodigal (CinemaScope; Technicolor)
Moonfleet (CinemaScope; Color)

PARAMOUNT
Eddie Foy and the Seven Little Foys (VistaVision; Technicolor)
To Catch a Thief (VistaVision; Technicolor)
Lucy Gallant (VistaVision; Technicolor)

RKO RADIO
Tarzan's Hidden Jungle (Sol Lesser)

REPUBLIC
Carolina Cannonball

MGM
Boulevard in Paris (CinemaScope; Technicolor)

U-I
Lady Godiva of Coventry (Technicolor)

PARAMOUNT
Blue Horizons (VistaVision; Technicolor)

20TH-FOX
Racers (CinemaScope; Technicolor)
White Feather (Panaramic; CinemaScope; Technicolor)
That Lady (Atlanta; CinemaScope; Technicolor)
There's No Business Like Show Business (CinemaScope; Technicolor)
Untamed (CinemaScope; Technicolor)
Prince of Players (CinemaScope; Color)

UNITED ARTISTS
Night of the Hunter (Gregory Prods.)
The Kentuckian (formerly "The Gabriel Horn") (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

U-I
Foxfire (Technicolor)
The Looters

WARNER BROS.
Moby Dick (CinemaScope; Technicolor)
Young at Heart (Arwin; WarnerColor)
Silver Chalice (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; Technicolor)
Land of the Pharaohs (CinemaScope; WarnerColor)
Strange Lady in Town (CinemaScope; WarnerColor)

beloved Fred Quimby has shut up his cartoon building and sent all of his skilled artists and craftsmen off on vacation until September 20. This is annual custom, and not difficult for cartoon studios to follow. The rest of the year cartoon people work like beavers with nary a flareup or fol-de-rol such as sometimes complicate and impede other kinds of production. They earn the somewhat extended vacations they enjoy.

THE MAN WITH A MILLION

→ IS THE
EXHIBITOR
PLAYING

GREGORY PECK

in MARK TWAIN's

MAN WITH A MILLION

In Color By Technicolor

GREGORY PECK in "MAN WITH A MILLION"

Color by TECHNICOLOR with RONALD SQUIRE • A. E. MATTHEWS
WILFRID HYDE WHITE and JANE GRIFFITHS • Screenplay by JILL
CRAIGIE • Directed by RONALD NEAME • Produced by JOHN BRYAN • Based on
Mark Twain's Story "THE MILLION POUND BANK NOTE" • A J. Arthur Rank
Organization Presentation



NEW YORK—Sutton—9 Weeks
BOSTON—Beacon Hill—8 Weeks
WASHINGTON—Trans-Lux—7th Week
PHILLY—Trans-Lux—6 Weeks
CHICAGO—Monroe—6 Weeks
BALTIMORE—Playhouse—6th Week
DENVER—Aladdin—2 Weeks
ATLANTA—Rialto—2 Weeks
MINNEAPOLIS—World—2 Weeks

WATCH
the new engagements
opening up do the same.
smash holdover business!



People in The News

MURRAY SILVERSTONE, president of 20th Century-Fox's International Corp., returned to New York Tuesday from Europe.

CLYDE N. MOULIN, general manager of Eastman Kodak Stores, associated with the corporation for nearly 50 years, will retire January 1. He will be succeeded by WALTER C. MOSHER, now manager of Eastman Kodak Stores, Boston.

JACK BERNSTEIN has been named sales manager for Allied Artists Productions, Ltd. of Canada. He has just resigned as Cleveland branch manager of RKO to accept the post.

HUDSON EDWARDS, city manager of the Dixie Drive-in Theatres in Savannah, Ga., has resigned to become general manager of the Turner Advertising Co. there.

C. ROBERT FINE, president of Perspecta Sound, Inc., has left New York for a tour of Europe.

HERMAN KING, producer, has returned to the U. S. from Europe.

THEODORE R. KUPFERMAN, general attorney for Cinerama Productions Corp. has been nominated president of the Federal Bar Association of New York, New Jersey and Connecticut.

Writers Vote For New Unit; Attack Reds

HOLLYWOOD: The Screen Writers Guild membership last Thursday approved a constitution for the newly-formed Writers Guild of America West, Inc., by a vote of 325 to 12. In a separate session the Radio Writers Guild members voted 73 to 23 to approve. Following separate meetings the respective memberships joined in the appointment of officers and directors to serve during the interim period between now and November, when formal elections will be held. The unit will affiliate with the Writers Guild of America, which also held a formulating meeting last Thursday in New York.

The SWG meeting voted almost unanimously that the constitutional amendment barring Communists from membership be submitted to the entire membership of the Writers Guild of America at its first official meeting. The resolution, which necessarily remains in recommendation status until presented to all members, reads in part:

"No person shall be a member of the Writers Guild of America West, Inc., who is found by any legally constituted agency of the U.S. Government to be maintaining membership in, knowingly promoting the special interest of, or rendering aid and assistance by lending his name or talent to the Communist party or any organization known to him to be portion, branch or subdivision thereof, or any organization established by due Federal process legal or judicial, to be subversive.

"Furthermore, no person shall be a member of WGA West who refuses to cooperate with any legally constituted agency of the U.S. Government whose function is to investigate or legislate concerning subversive activities."

Set Alternative Scale For Heavyweight Bout

An adjusted scale, considered more attractive by some television-equipped theatres, has been offered by Theatre Network Television for the September 15 heavyweight championship bout between Rocky Marciano and Ezzard Charles. The adjusted scale begins to deviate from the 50-50 division of the box office take above the \$3 per ticket net figure charged for a ticket. The previous scale was a straight 50-50 percentage deal. The new scale is as follows: tickets of \$3 and under call for a 50 per cent division with TNT; tickets from \$3 to \$3.30 provide a revenue of \$1.50 to TNT; from \$3.31 to \$3.50, \$1.60 goes to TNT; from \$3.50 to 4.00, \$1.75 goes to TNT. All the figures quoted are exclusive of the tax, it was stated. TNT early this week disclosed that 62 theatres have been signed for the bout. Walter Reade Theatres announced this week that two of their houses, the St. James in Asbury Park, and the Lawrence Drive-in in Trenton, will show the fight.

Famous Players Officials Hold Regional Meetings

TORONTO: A team of executives of Famous Players Canadian Corporation leaves here next week to hold a series of round table discussions with partners, associates and district managers in eight cities across Canada. The series will replace the eastern and western conventions of previous years, with talks covering all important topics including product, operations, confections, advertising and new screen techniques. Executives making the tour are J. J. Fitzgibbons, R. W. Bolstad, Ben Geldsaler, Robert Eves, George Cuthbert, Jack Fitzgibbons, Jr., and James Nairn. The first meeting will be in Winnipeg, September 13-14; Regina, September 15; Calgary, September 16; Edmonton, September 17; Vancouver, September 18-19. Further meetings will follow in St. John, Toronto and Montreal.

B'nai B'rith In Tribute To Balaban

Outstanding industry representatives are joining with the Metropolitan Council of B'nai B'rith in sponsoring a \$1,000,000 tribute to Barney Balaban, president of Paramount Pictures, for his "35 years of dedicated service to B'nai B'rith and to his fellow man." Participation in the tribute—a testimonial dinner to be held September 26 at the Waldorf-Astoria Hotel in New York—will be by the purchase of \$1,000 in State of Israel Development Bonds.

Bonds can be obtained from Samuel Markle, chairman of the Barney Balaban Tribute, Metropolitan Council B'nai B'rith, 20 West 40th Street, New York. The development bonds offer four per cent interest a year and registered holders can borrow up to 75 per cent of the amount of the bonds in the manner provided in the prospectus. The bonds pay one and one-half times the issue amount in 10 years. A \$1,000 bond will pay \$1,500 at maturity.

Jack Cohn, executive vice-president of Columbia and S. H. Fabian, president of the Stanley Warner Corp., members of the dinner committee, will be hosts at a special luncheon September 9 at the Hotel Astor to plan for all-out participation in the tribute. Announcement of this was made at a luncheon Tuesday by Mr. Markle and A. W. Schwalberg, president of Paramount Film Distributing Corp., and co-chairman.

Leading figures in this industry and allied trades supporting the tribute as members of the dinner cabinet, include:

Robert Benjamin, Harry Brandt, Mr. Cohn, George F. Dembow, Mr. Fabian, Emil Friedlander, Emanuel Frisch, William J. German, Leonard H. Goldenson, James R. Grainger, Harry Hershfield, Abe Lastfogel, Al Lichtman, Arthur L. Mayer, Joseph J. Newman, Louis Nizer, Charles L. O'Reilly, Walter Reade, Jr., Samuel Rinzler, Herman Robbins, Billy Rose, Samuel Rosen, Manie Sacks, Adolph Schimel, Fred J. Schwartz, George Skouras, Spyros P. Skouras, Solomon M. Strausberg, Michael Todd, Major Albert Warner and Herbert J. Yates.

"This tribute," said Mr. Markle, "will salute one of the outstanding figures of the motion picture industry, a man who has served with a driving force in advancing democracy for the benefit of all mankind. He combines the finest traditions of American life and the loftiest of humanitarian principles. . . ."

Ginsberg Sets "Giant"

Henry Ginsberg left New York last week for the west coast after concluding a series of conferences with home office executives for George Stevens' production of Edna Ferber's novel "Giant." The film will be directed by Stevens and produced in association with Henry Ginsberg for Warner Bros.

The National Spotlight

ALBANY

"Living It Up," strongest Martin & Lewis attraction since "Sailor Beware," topped the boards at Sardos Smalldone's Malta drive-in, Malta, and Jules Perlmutter's Ft. George drive-in, Lake George. . . "Gone With the Wind," already a smash revival indoors, filled the screens at several Hudson River valley drive-ins, including Walter Reade, Jr.'s 9-W, Kingston. . . Visitors included: William Zoellner, MGM short subjects sales manager; Oscar A. Morgan, Paramount short subjects sales chief; Peter Vournakis, Liberty and Strand, Watertown; Frank Wieting, Park, Cobleskill; F. Chase Hathaway, Hathaway's drive-in, No. Hoosick, and Ft. Warren drive-in, Castleton, Vt.; Tony Scalise, Alexandria Bay and Massena exhibitor; Bob Flockhart, Starr, Corinth; John Free, Pontiac theatre and Riverside drive-in, Ogdensburg. . . Two more women of the motion picture industry in this area are Mrs. Hazel Smalley, Smalley Theatres, Cooperstown, Geraldine Van Ornum, Park, Willsboro, and Mrs. Lillian Deitcher, American, single track optical sound systems, at Smalley's Johnstown, Norwich and Schenectady.

ATLANTA

The Gaston theatre, Roanoke Rapids, N. C., has reopened after having been closed for two weeks to repair damage caused by a recent wind storm. . . motion picture business is getting better in Alabama, according to the Alabama University of research which shows that May receipts were up an encouraging 19.4 per cent over April. . . Kenny Sears has been transferred from the Lake theatre, Travarses, Fla., as manager of the Movie Garden drive-in, Eustis, Fla. Joseph Gibson replaces him, coming to Travarses from Marietta, Ga. . . Olin Evans has purchased the Moonlite drive-in, Evergreen, Ala., from Bert Gorum. Jack Rudd is manager. . . Eric Davis has been manager of the Martin Shadyside drive-in, Albertsville, Ala. . . The stork passed over the home of Mr. and Mrs. Bill Simpson, Charlotte, N. C., and left a baby girl, making the third girl in the family. . . Hugh Prince, formerly manager of the Lyric theatre, Stuart, Fla., and father of Ginger Prince, the little movie star, was visiting in Stuart.

BALTIMORE

Morris Mechanic after 25 years as owner and operator of the New theatre is retiring and has leased the New to Jack Fruchtmann. . . Harry Welch, Mayfair publicist, has resigned and is moving to a permanent residence in California. . . Leon Back, president of the Allied Motion Picture Theatre Owners of Maryland, has returned after attending the Allied meeting in White Sulphur Springs with Han Durkee and C. Elmer Nolte, Jr., of the Durkee circuit. . . Leo McGreevey, Apollo manager, has returned from an Ocean City vacation. . . Jack Sidney, Loew manager has returned from a

Florida vacation. . . Mrs. Eleanor Watson, secretary to J. Lawrence Schanberger Keith's Theatre, is on vacation. . . M. R. Rappaport, Town Theatre, is in New York on business. . . Lou Gartner's new Shore drive-in had a very successful opening. . . Fred Perry, Cameo theatre, was a member of the committee formed to entertain visiting Norwegian seaman. . . Larry Hyatt is the new manager of the Little theatre, replacing Caryl Hamburger who has been transferred to the new Film Centre. Willard Shaffar is the new assistant at the Film Centre.

BOSTON

The office personnel at the Universal exchange are preparing for the first "Joe Gins Drive" named in honor of the newly appointed district manager. Starting August 29 the drive will run through October 2. The office staff is wearing badges reading "Joe Gins Gridiron Drive—Get Gins Over The Goal with Dates." . . Fred Fedeli, Worcester exhibitor, has returned from a seven-week visit to his native Italy and other cities of Europe with Mrs. Fedeli where they spent some time in Piacenza, his native birthplace, renewing old acquaintances. . . Maura Jane Roche, switchboard operator at the United Artists exchange, was married to Alfred Jago in Wollaston. . . Funeral services were held for Mrs. Janice Pouzzner Maynard in Wakefield, Mass. She was the daughter of the Morris Pouzzners, Connecticut exhibitor. . . Herman Rifkin, Allied Artists franchise-holder for New England, flew to the west coast for a special board of directors meeting of the company and returned in a week's time.

BUFFALO

Sidney S. Kulick of Bell Film Exchange, New York, was in town last week for three days visiting local first run accounts. With him was Charlie Welch of Welgot Trailers, New York, who has been an industryite for some 24 years but never before had visited Buffalo. . . WGR-TV, Buffalo's new Channel 2 television station co-operated 100 per cent in promoting the showing of "Dragnet" at the Center, giving the picture eight spot announcements in advance of opening. The Center, in turn, will use a trailer after the feature, calling attention to the TV show on WGR-TV. . . Taylor Caldwell (Mrs. Marcus Reback) novelist, who has had several of her books made into screenplays, is under physician's care after collapsing near the entrance of Grover Cleveland Park the other evening. She suffered a fainting spell while taking a walk. The Rebacks reside in Eggertsville. . . Harold Lee arranged to display his coming attractions at the Babcock, Bath, N. Y., in the Fair House, which he promoted at no cost to this Schine theatre. . . Friends of Wally Gluck, who books shows in this neck of the woods and who has been in poor health lately, are staging a "Gala Variety Revue" for his benefit Sept. 14 in the Old Vienna theatre.

CINCINNATI

Additional sources of competition, particularly for the neighborhood houses, is being experienced here from the annual food show at the Cincinnati Zoological Gardens and a Show Boat anchored at a downtown public wharf of the Ohio river, where old-time melodramas and vaudeville are presented by the Hiram College Players. This college, incidentally, is installing Cinema-Scope, believed to be one of the first schools in the state to use this type equipment. . . "This Is Cinerama" continues to draw heavily, having grossed an estimated \$28,000 on its tenth week at the converted Capitol theatre, a local record at advances prices. . . The Twin drive-in, the only outdoor theatre within the city limits, is playing a holdover week of "Johnny Guitar" as the top half of a double bill. Holdovers are something of a rarity at this theatre. . . Bruce Whitton, who has managed the Princess theatre, in Flemingsburg, Ly., for more than 10 years, has resigned and has been replaced by Leonard Grubbs, of Pikeville, Ky. . . Richard Oexmann, of Owensboro, Ky., has sold his half interest in the Dixie drive-in, at Madisonville, Ky., to Mr. and Mrs. Dale Cantrell.

CLEVELAND

The 2,800-seat RKO 105th St. theatre, first subsequent run house at 10520 Euclid Ave., this week passed from circuit to independent operation when it was sold to the 105th Corporation of which Bernard Rubin of Imperial Pictures is president. . . Jack Bernstein, with RKO since 1937 and manager of the Cleveland RKO branch since 1949, has resigned, effective Sept. 10 to become general sales manager of Allied Artists Pictures of Canada, Ltd. His successor in Cleveland has not been announced. . . M. B. Horwitz's State theatre, Cuyahoga Falls, ordered Perspecta equipment following the Perspecta demonstration this week in the Stillman theatre. Equipment has been installed also in Loew's State, Ohio and Stillman. . . RKO Palace and Hippodrome will show the Marciano-Ezzard Charles fight pictures on a closed circuit on Sept. 15, with seats in both houses pegged at \$3.50, and no seats reserved. . . Helen Wesner, RKO biller, welcomed her second granddaughter. . . Duke Hickey, U-I publicity director is temporarily located in Detroit mapping campaigns on "Naked Alibi" and "Black Shield of Falworth" in that territory. . . September is "Peter Rosian Month" in the local Universal-International branch in honor of its district manager. Extra sales pressure is the order of the day.

DENVER

John Lindhart, 44, formerly a theatre manager, died last week. . . The Paramount will use the Metropolitan Opera telecast Nov. 8, with the Denver Symphony Orchestra cooperating. . . Joe LeVee, Warner

(Continued on following page)

(Continued from preceding page)

Bros. salesman, was operated on at Rose Memorial hospital. Instead of flowers, he asked that money be sent to March of Dimes. Prospecta stereophonic sound was demonstrated to 250 at Orpheum. . . . Mary Williams, recently manager secretary at RKO, is now secretary to C. U. Yaeger, Atlas Theatres president. . . . After being hired as salesman, Jack Cohan, Minneapolis, decided to forego job with 20th-Fox here. . . . V. J. Dugan, 20th-Fox branch manager, operated on at Methodist hospital, Rochester, N. Y., and will stay there until Sept. 7. . . . Rev Kniffin, assistant western sales manager, 20th-Fox, in for a week. . . . Jack Schlaifer, United Artists executive, in for sales meeting. . . . New Metro employes include Mary Ann Hogle, manager's secretary, and Joan Isbell, occupying the post of booking secretary.

DES MOINES

Two Iowa theatres have been reopened. They are the Breda at Breda and the Jessup at Jessup. L. J. Numeyer is reopening the Breda and the Lions club sponsors the Jessup. . . . Sam Schlaes of Moline paid a visit to the row during the week. . . . Herman Coffman has resigned his post as Universal salesman. . . . Among late August vacationers were Joe Anchor, Warner booker, and Loretta Tilton, also of Warners. . . . Maude Mackey, Columbia inspectress, was on the sick list during the week. . . . Lou Levy, Universal manager, and Mrs. Levy attended the opening of the new branch in Kansas City. . . . Mable Magnusson, Levy's secretary, is spending a vacation in Florida. . . . Evelyn Bunn, a lion cub and a leopard cub attracted lots of attention as they strolled down Des Moines streets. There were here to promote the picture, "The Egyptian," starting at the Des Moines on Sept. 9.

DETROIT

With the expiration of the RKO lease the RKO-Uptown became the Six Mile Uptown theatre August 31. Louis Lutz, 1942-47 manager is returning from Milwaukee and will manage for Joseph Cavanaugh. . . . Lee Fraser, Bloomfield manager in Birmingham, released 500 ballons with gift offers including a trip down river to Bob-Lo Island. When Fraser saw young Frank Cuniff trying to retrieve that one from a tree he promptly came through with an extra pair of trips for Frank. . . . At the Music Hall plans are already being made to celebrate the 1,000,000th person passing the box office sometime in September. Post cards are provided for patrons to send to friends by the management, many of Cinema's guests being out of towners. To date 156,504 have been stamped in the theatre's postage meter. . . . Ed Lane, Paramount salesman, is resigning to settle in Sparta, his home town. . . . Clarence Morony is now in the Palms booth having come over from the Roosevelt. . . . Dick Warsaw is back at Film Truck Service after an operation. . . . Ruth Blumenthal, of the Film Exchange projection room, will soon be Mrs. Max Lask.

HARTFORD

Connecticut's largest combination film-vaudeville theatre, the 4,200-seat State,

Hartford, closed since last Spring, will resume weekend operations Sept. 10, with Esther Williams, MGM star, headlining a stage revue. . . . Sal Adorno, Jr., building a drive-in theatre at Middletown, has disclosed plans for a penthouse-type projection booth, atop the theatre's concession building. The concession building, measuring 80 x 65 feet, will contain refreshment stands, community rooms and manager's office. . . . Lockwood & Gordon has increased adult admission price from 70 cents to 80 cents at its first-run Norwalk drive-in, Norwalk. Drive-in prices in this territory have been ranging from 60 to 70 cents. . . . Bernard Menschell, Manchester Drive-In Theatre Corp., Bolton Notch, and family have returned from Cape Cod, Mass. . . . John Calvocoressi, Community Amusement Corp., and family have returned from a trip to Bermuda.

JACKSONVILLE

B. B. Garner of Lakeland, head of Talgar Theatres, Florida's second largest circuit, conferred here with Glenn Gryder at the company booking office. . . . Horace Denning, Dixie Drive-In's executive, was on a business trip to Savannah when news was received here that he has been named as one of three regional co-chairmen for the TOA annual convention in Chicago, Oct. 31-Nov. 4. . . . Denning, who is president of the Motion Picture Exhibitors of Florida, will represent TOA groups of the eastern United States. . . . James Frew, U-I district manager, returned to his Atlanta office. . . . Chrysler dealers and salesmen from Georgia and Florida viewed a company telecast on the Florida theatre's giant TV screen. . . . Harry Botwick, James L. Cartwright, Robert Heekin, and Frank Bell, regional supervisors of Florida State Theatres, met here with home office officials to plan fall operating schedules. . . . Mrs. Fred Mathis, wife of the Paramount salesman, is recovering from an illness. . . . Vacationing from the Columbia office were Ernest Pellegrin, office manager, and booker Charlotte Vaden.

KANSAS CITY

The demonstration of Perspecta stereophonic sound at Loew's Midland theatre, Kansas City, August 25, drew approximately 250 exhibitors, circuit executives, district managers and engineers, supply firm representatives, and press men. H. Goldstein, of Perspecta was present, talking with visitors. . . . William Levine, assistant to John Allen, division manager, MGM, visited the Kansas City branch office recently. . . . conference with attorneys concerning the wording of the decree on the constitutionality of the Kansas state censorship law was held by the judge in the case last week. The decree, which is expected to declare that the board of review had no authority to control showing of "The Moon is Blue" in Kansas, is likely to be appealed by the board of review to the state supreme court. . . . The final bill at the outdoor theatre, the Starlight, in Swope Park, is "Oklahoma!" . . . The branch office of Columbia at Kansas City will move across the street September 18 from 219 West 18th street, to 214 West 18th street, occupying the entire building re-street, occupying the entire building that was recently vacated by Universal Pictures Company.

LOS ANGELES

Renamed the Lincoln and completely remodelled, the former Cine-Car drive-in in Anaheim was re-opened by John C. Feys. . . . Fanchon and Marco have taken over the deluxe showcase, the Imperial in Inglewood, which was shuttered by John Wolfberg. . . . Ralph Carmichael has resigned as branch manager of Favorite Films and has opened his own theatre service with offices in the Film Exchange building. . . . Andy Devine's daughter (he's the manager of the Paradise theatre), became the mother of a baby girl named Deborah June. . . . Everett Cummings has re-opened his Norwalk theatre after completely remodelling the house and installing the newest CinemaScope equipment. Cummings also has theatres in Downey and Crestline. . . . Back from San Francisco's western division sales manager Alex Cooperman of IFE. . . . Off on a two weeks vacation went Frank Reimer, Warner Bros. sales manager. . . . Saul Mohler, Vinicof Theatres, has taken over the buying and booking of the Clinton until owner Ben Lichtenfeld returns from vacation.

MEMPHIS

Cecil Vogel, manager of Loew's Palace, has just returned from his vacation. His wife, who has been quite ill, is recovering nicely, he says. . . . Al Kane, division manager for Paramount, is in Memphis from Dallas for a series of sales meetings with salesmen and bookers. . . . Neil Blount, branch manager for Monarch, has left on a business trip through Mississippi and Louisiana. . . . Two promotions are reported on film row this week. . . . John Mosely, assistant shipper at Warner's, has been made booker, and Gwenn Clark, who has been a booking stenographer at Universal, has been promoted to office manager's secretary. She is succeeded as booking stenographer by Julia Ann Watson who is new to the office. . . . In town from Alabama this week was Whyte Bedford of the Marion at Hamilton. Among other exhibitors visiting Film Row were: J. C. Collier of the Globe at Shaw, Miss.; John Lowrey and son Jack, of the Lowrey at Russellville, Ark., and J. F. Singleton and son, Jim, of the New theatre, Marked Tree, Arkansas.

MIAMI

Harry Botwick, supervisor for the south-east district of Florida State Theatres flew to Jacksonville recently for a short business conference at the home office. . . . With A. W. Corbett and Ed Claughton Jr. devoting more time to the management of the Claughton owned Urmev Hotel, Curtis Miller has come down from the Tampa office to be general manager of the Claughton theatre chain. . . . Al Panetz, manager of the Coral reports his assistant, Dick Rudio, is forsaking the limited confines of the theatres to see the world, via the USN. . . . Bea Brower, came out of retirement to dispense tickets at the Mayfair Art theatre during the vacation of manager Walter Klements. Capably filling the managerial shoes for the nonce is Wometco's relief manager, Harry Gabriel. . . . Harry Margoleskey, manager of the Gables, announces a new assistant, Joe Colson. . . . Edward Heller has resigned as the manager of the Dade theatre. Elmer Shard replaces him.

(Continued on opposite page)

MILWAUKEE

The Oakland theatre here has been leased by a professional repertory theatre for the Milwaukee area recently organized and sponsored by Drama, Inc. The theatre will be remodeled into arena style with 300 seats ranged all around the stage. A name for the stage house will be chosen soon. . . . Milton Harmon is now managing the Wisconsin theatre. He most recently managed the Uptown theatre. . . . When Wisconsin Allied held its regional meeting at Wausau Aug. 31, the threat of a state enabling act which would permit municipalities to enact admission tax laws was discussed. It is understood that the state legislature will give serious consideration to an enabling act at its next session. . . . The Westfield theatre, operated by Bill Price at Westfield, has been painted. . . . Larry Seidelman, branch manager for Republic pictures in Omaha, was in town this week.

MINNEAPOLIS

The new 1,200-seat Empire theatre at Minot, N. D., erected by Minnesota Amusement Co., opened Thursday. Marion Walker is managing the house. . . . Work has begun on Universal's new \$75,000 exchange building on Film Row and is expected to be ready about Feb. 1. The building will be two stories high with about 15,000 square feet of floor space. . . . Bert Zats, booker at Independent-Lippert, celebrated his birthday with a luncheon for Film Row associates at Michael's Cafe. . . . Minnie Super, biller at RKO, vacationed in Spokane, Wash. . . . The stock company from the Old Log theatre at suburban Lake Minnetonka will move to the Lyceum on Sept. 15. Opening attraction at the semi-legit house, operated by Ben Berger, will be "Time of the Cuckoo." . . . Gert Weber, branch manager's secretary at 20th-Fox, and Wally Weber, shipper at UA, vacationed in Port Arthur and Fort William, Canada. . . . Ruth Dietz, booker at Columbia, has left the exchange. . . . Al Stern, office manager at RKO, vacationed in northern Minnesota. . . . Genevieve Dunavan, cashier at Columbia, is back from Denver.

NEW ORLEANS

C. S. A. Fuhrmann advised that the Madison, Madisonville, La., will only operate on Saturdays, Sundays and Mondays and occasionally on Tuesdays, when a picture is booked for a three-day run with opening date on Sundays. . . . Mr. and Mrs. E. R. Dorhauer, Arrow, are on a leisurely motor trip to South Bend, Ind., with stopovers in Chicago and St. Louis. . . . Harry M. Thomas requested Transway to resume transportation service to Dome, Hattiesburg, Miss., starting with his reopening date September 14. The theatre has been closed during college students vacation. . . . Bernard and Lawrence Woolner, Woolner Bros. Theatres, completed plans for another drive-in Greater New Orleans. They recently purchased a 20 acre tract in Metairie, a densely populated section of the city, for the construction of a twin screen drive-in, to get under way in early 1955. It will accommodate 1,200 cars, 600 for each screen. . . . Alton Dureau, Masterpiece sales representative, flew to Nashville, Tenn., to call on Bijou Amusement Co. He returned via Atlanta where he conferred with Johnny

Harrell, Martin Theatres booker. . . . Warner's division manager, John Kirby, and district manager, W. O. Williamson, Jr. were at the local exchange.

OKLAHOMA CITY

Theatre Owners of Oklahoma will hold their annual convention Dec. 5-6-7 at the Biltmore hotel in Oklahoma City. . . . North American Accident Insurance Company has its men in the field this week visiting TOO members with a group health and accident plan for workers which is being presented for consideration. If support is given by theatre owners, it may be put in operation. . . . The Mayflower theatre was held up August 25 by a well-dressed bandit who escaped with about \$12. . . . The Criterion and Harber theatres have a "shoppers special" Monday nights in cooperation with Brown's Department Store which remains open on Monday. Customers are given a ticket with their purchases on Mondays, which entitles them to a special matinee price of 50 cents at either of the theatres. . . . The Starlite drive-in, Shawnee, Okla., celebrated its 6th anniversary August 26.

OMAHA

The Sky-View drive-in theatre, with room for 1,122 cars on a 30-acre site in northwest Omaha, was opened last week (August 27) by owners Ralph Blank and William Miskell. The theatre claims the "largest steel curved frame screen in the world" and will be equipped with electric heaters this winter. . . . The Ballantyne Company has bought adjoining property to triple the size of its present theatre supply plant at 1716-20 Jackson Street. Extensive remodeling is planned and production facilities now at a 4402 North Twenty-second street location will be moved to the main downtown building. . . . Jack Renfro announced that Bud Marshall will join the Theatre Booking Service staff to replace Erma DeLand. . . . Fred Arnold, one time operator of the Colonial theatre at Hamburg, Ia., was brought to an Omaha hospital for an operation. . . . Lew Cole, moved from the booking department to salesman at Universal, is making the South Platte territory. . . . Tri-states has installed CinemaScope at its downtown Omaha theatre.

PHILADELPHIA

The Merben-Mayfair Associates reopened the Liberty-Tacony, a former Stanley Warner neighborhood house. CinemaScope has been installed and other improvements made. . . . Stanley Warner theatres throughout the area have set up booths in all key chain houses for the sale of tickets for "This Is Cinerama," which is rounding out a year's run at the circuit's Boyd. . . . Ralph Colavita, who had been with Warner Brothers Theatres for a number of years, is serving as general manager of the Dante since the owner, Joseph Lombardi, took the house back from A. M. Ellis Theatres. . . . Lewis S. Black, city manager in Wilmington, Del., for Stanley Warner Theatres, served as member of the publicity and advertising committee for the Chamber of Commerce's 74th annual Dollar Day retail merchants promotion. . . . Johnny Schaeffer moved the offices of his recently-acquired Realart film exchange to 1333 Vine Street. . . . A baby daughter, Kathleen, was born to Mrs. Wil-

liam Comerford in Scranton, Pa., wife of the Comerford Theatres executive. . . . Penn, West Reading, Pa., is scheduled to reopen this month. . . . A large screen, described as the "largest in the world," is now under construction at the Comerford drive-in near Dupont, Pa. The screen, which is being constructed at a cost of \$50,000, will be used for CinemaScope films, and will have a width of more than 120 feet, according to Bill Keating, manager.

PITTSBURGH

District drive-ins and neighborhood theatres are still thriving on first-run multiple bills which can't get a showing downtown because of the congested holdover situation in the deluxers. Latest in the long run of pictures to rate such first runs are "Tanganika," originally booked for the downtown Harris; "Black Horse Canyon" and Ingrid Bergman's "The Greatest Love." . . . Frank Arena, manager of the Granada theatre in Cleveland, took over the managerial reins of the Penn from Bill Elder, who was transferred after eight years here to the Warfield in San Francisco. . . . Bill Warrington, who retired as manager of the State College, a Stanley Warner house, in State College, Pa., renewed old acquaintances here this week when he attended the state Elk convention in Hotel William Penn. . . . "Robinson Crusoe" is pencilled into the Squirrel Hill following "Hobson's Choice."

PORTLAND

Ronnie Webster, J. J. Parker office manager, is back at his desk after a vacation. . . . Harold Lorrimer, Liberty theatre Manager, is off to Denver for two weeks. . . . Louise Todd, Evergreen Oregon district manager's secretary, has left for a vacation in Cottage Grove. . . . Jesse Jones has installed CinemaScope equipment at his Family drive-in. . . . Three more outdoor spots set to do same in next few weeks. . . . J. J. Parker's United Artists theatre closed down for an indefinite period. . . . The Broadway is the only remaining Parker first run spot in town. . . . Paramount theatre manager Dick Newton is off to Seattle for a few days. . . . "Gone With The Wind" is doing a fabulous business at the Paramount.

PROVIDENCE

Faye Emerson was accorded a royal reception upon her recent visit to this city in conjunction with her appearance on the summer "straw hat" stock circuit. . . . Walt Disney's "The Vanishing Prairie" received considerable advance publicity, locally, when The Providence "Sunday Journal" devoted the entire front page of the feature amusement section to scenes from the film, with a running commentary. . . . "The Caine Mutiny" possibly set a local record as Al Siner held it at the Strand for a sixth week. . . . Willard Mathews, Majestic manager, is pulling out all the stops in his tremendous

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(Continued from preceding page)

exploitation campaign heralding "The Egyptian." . . . "Magnificent Obsession" held for a second week at the RKO Albee. . . . Joseph Jarvis, manager of the Gilbert Stuart, in nearby Riverside, has completed redecoration of his house, and is receiving many compliments on its smart appearance. . . . Local owners and operators are looking forward to good fall and winter season, basing their anticipations on the fact that several new industries have signified intentions to take over unoccupied mills and factories that have long been idle.

ST. LOUIS

The Palace theatre, Jackson, Mo., which recently installed a modern refrigerated cooling system, now is modernizing its house by installing wide screen and equipment for showing of CinemaScope pictures. . . . Volunteer members of the Adair county chapter of the American Red Cross have been conducting "tag days" at the Kirksville drive-in theatre and the Kenedy theatres in Kirksville, Mo., to raise funds. . . . Dick Bowzer, boys' director of Wesley Community House in St. Joseph, Mo., has announced that tentative plans have been made for a motion picture program for South Side Children to start this fall at Wesley House. . . . The Fort Wood theatre, Waynesville, Mo., which is largely patronized by service men from Fort Leonard Wood, has just installed a wide screen, the first in the area, for the showing of CinemaScope. . . . A party was held at the Varsity theatre, Columbia, Mo., the other day when children who were given polio inoculations were given buttons and cards by chiefs of the police and fire departments and then were treated to free movies, cokes and cookies.

TORONTO

St. John leads in the fourth week of Canadian RKO's drive. The drive has two more weeks to go, according to Jack Labow, general manager. Kenneth Snelgrove heads the St. John branch. . . . The St. Lawrence Pictures Corp. Ltd. has been organized in Kingston, Ont. Head is Mel Turner. The company is now producing its first picture, a full-length feature in color. . . . Travelling partners to Los Angeles were Leslie Allen of Cardinal Films Ltd. and Sam Fingold of National Theatres Ltd. They flew with their wives to the west-coast film capital. . . . Tom Daley, manager University, Toronto, held a preview of "About Mrs. Leslie" before the actual opening of the picture. He advertised the preview which was shown along with his regular program, "Knock On Wood." . . . Five units of B & F had a group booking of "French Line."

VANCOUVER

A return visit of "Gone With The Wind" at the 3000-seat Orpheum played to SRO business and holds. . . . Two new drive-ins are being built in Saskatchewan. One is near Biggar, for 250 cars, owned by James Adrain. The other is near Lloydminster and will accommodate 400 cars. . . . It's reported that JARO would take over Lippert pictures for release in Canada. They were formerly released by Cardinal Pictures. Allied Artists product, released for a number of years by JARO, moves over to International Film

Distributors in September. . . . Wide screens have been installed at the Capitol Pentiction and Capitol Kamloops, FPCC houses. . . . CinemaScope was installed at the 449-seat Salmar at Salmon Arm, B. C. . . . A chuck-wagon full of cowboys visited an Alberta drive-in. The horses were unharnessed and a speaker attached to the wagon. . . . Hank Heck, office manager of 20th-Fox, is the father of a baby girl. It is the third child for the Hecks. . . . Art Lorimer, Kitsilano manager, back from a Reno and Mexico vacation.

WASHINGTON

Jack Fruchtman has taken over the operation of the New theatre, Baltimore, as of September 1, from Morris Mechanic who owned and operated the theatre for the past 25 years. Fruchtman, who is chief barker of the Variety Club of Washington, owns and operates six other theatres. . . . Recent visitors to Washington included Spyros Skouras, 20th Century-Fox president, and Harry Kalmine, Stanley Warner executive. . . . The Lee Highway-Arlington Blvd. drive-in opened on August 26. Equipped with CinemaScope screen, the drive-in features a free kiddieland, new magnetic sound, a patio and terrace restaurant. . . . Sid Zins, Columbia Pictures, was in Charlotte, N. C., working on a campaign for "A Bullet Is Waiting." . . . Stanley Warner has given up operation of Academy theatre, Hagerstown.

New DuPont Safety Film

WILMINGTON, DEL.: DuPont's newly developed polyester photographic safety film base has been given the trade name of "Cronar," the company's photo products department announced here this week. The new film base, tested in the laboratory and the field for more than two years and representing an investment of more than \$3,000,000, is several times tougher than present types of safety film base, has much greater dimensional stability and equal flame resistance.

Limited quantities of Cronar film base now are available commercially for use as leader material for motion picture processing. The base has been produced in experimental quantities since 1952 in a pilot plant at Parlin, N. J., where a new commercial plant is under construction. The latter is expected to be in operation in mid-1955.

In tests of folding endurance, according to the DuPont announcement, Cronar film bases withstood an average of 17,000 flexings, while conventional safety film base broke after 24 flexings. Motion picture film on Cronar base showed virtually no signs of perforation damage after 3,900 runs through a projector, whereas perforations on regular safety film wore out after approximately 1,400 projections.

It also was said that the greater toughness permits the thickness of film to be reduced from the standard 5.5 mils to 4 mils, a factor which will greatly reduce the shipping weight and storage volume of film.

Weinberg Dies at 65

Louis Weinberg, 65, a Columbia sales executive and a veteran of almost half a century in motion pictures, known affectionately as "Uncle Lou" to thousands in the industry, died suddenly at his home in New York August 28.



Louis Weinberg

Mr. Weinberg joined Columbia in 1928 in the position he held at the time of his death. He entered the industry prior to World War I as manager of the Bunny and Burland theatres in New York. He joined Fox Film in 1917 as a salesman, changing to Select Pictures before going to Columbia.

In tribute to Mr. Weinberg's memory every Columbia employee in the company's offices around the world—about 15,000 in all—paused in work at 3 P.M. Monday. Surviving are his wife, Cora; a son Arthur of Boston, assistant U.S. Attorney for Massachusetts; a daughter, Mrs. Bernard Lowner of New York, and five sisters.

Also surviving are six nephews, all known in the motion picture industry. They are: Arnold Picker, vice-president of United Artists; Leonard Picker, attorney for United Artists; Eugene Picker, executive for Loew's Theatres; Sidney Picker, producer; Arnold Grant, attorney, and Gene Grant, well known artist.

Lewis D. Collins, 56, Veteran Film Director

Lewis D. Collins, 56, veteran screen director, died in Hollywood August 27 following a heart attack. He began his career at Universal in 1926 directing short subjects and westerns. Later he worked for Columbia, RKO and Republic, and as a free lance director. Among his pictures are "Dead Man's Trail," "Wild Stallion," "Waco," "Kansas Territory" and "Fargo." He is survived by his wife, two sisters and a brother.

"Duel in Sun" Continues To Set New Records

The Selznick Releasing Organization announced this week that the reissue of "Duel in the Sun" is continuing to set records and in some instances is outgrossing its original release seven years ago. This is the first time the film has been re-released. It is holding for a third week in Milwaukee and at the Hollywood theatre in Fort Worth it grossed \$8,400, which was \$125 better than its first run at the same theatre in 1947. In four Fox houses in Kansas City last Thursday, the film opened to \$3,615, described as "neck and neck" with CinemaScope business to date in the same houses.

"What the Picture did for me"

Allied Artists

BAD BOY: Audie Murphy, Lloyd Nolan—Audie Murphy really has come a long way since this was made. Good story of Variety Club's Boys' Ranch. (Butch Jenkins did it better in Metro's "Boys' Ranch"). Played on Friday and Saturday.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Columbia

MAD MAGICIAN, THE: Vincent Price, Mary Murphy—Used for Friday, the 13th, midnight show. At least we got some results by using a new picture on this occasion instead of a cobwebbed "Frankenstein" picture—a bit different for the horror fans. Used 2-D version. Played Friday, August 13.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Metro-Goldwyn-Mayer

DREAM WIFE: Cary Grant, Deborah Kerr—A very good laugh and a film to suit all types. Cary Grant is one of our favorites here and is ideal in this type of film. Had excellent houses and there's no reason why all situations should not do well with this one. Played Sunday, Monday, Tuesday, July 11, 12, 13.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MOGAMBO: Clark Gable, Ava Gardner—This time we had the circus lions waiting in the queues to see their fellow stars in a wonderful movie. Consider yourself privileged to play this Technicolor African drama which we consider one of the best—and living here, we ought to know! The film has some excellent acting by Ava Gardner, Clark Gable and Grace Kelly. It was the unanimous opinion of the capacity houses we had for the week that this was Gardner's film and a mighty fine one, with which we heartily agree! When you get a film that appeals to every type of patron—and we have them here—that's the time to book it quickly. If you have had poor houses of late—and by your reports, you ain't kidding—this is the one to bring them back alive! Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, August 1, 2, 3, 4, 5, 6, 7.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MOGAMBO: Clark Gable, Ava Gardner—Picked this up third run to the other two drive-ins in our area and paid a high percentage for it. Could not understand why it didn't do any business—had my poorest Sunday of the year. The picture was well acted, color beautiful, over all a very good picture. Played Sunday, Monday, August 8, 9.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Paramount

MONEY FROM HOME: Dean Martin, Jerry Lewis—I ran this after two other drive-ins in our area and still had enough for me to be satisfied with showing it. Played Thursday, Friday, August 5, 6.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—This was way over my regular patrons' heads, and the children attending wondered what it was all about. Personally, I didn't care for it either. Big cast, poor picture. Business average. Played Tuesday, August 3.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

FRENCH LINE: Jane Russell, Gilbert Roland—Couldn't find anything adverse in the picture. Ran it four days to fair capacity. Had all the people who were turned away on Sunday night returned, it would have been my best all-time grosser. Played Sunday, Monday, Tuesday, Wednesday, August 1, 2, 3, 4.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

HANS CHRISTIAN ANDERSEN: Danny Kaye, Hayley Granger—Wonderful Danny, wonderful Samuel Goldwyn and wonderful film! Is there anything Kaye can't do? We hooked this film immediately after Danny Kaye's South African tour—capacity houses all the way. Excuse me, fellow exhibitors, if I go into ecstasies about "H. C. A." Kaye's performance is top rate, the music marvelous, but too little of it. The

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ballet and color by Technicolor exquisite—all adding up to the perfect family entertainment. Slant your advertising towards the children, as I did—who will bring the grown-ups, who will bring the cash to fill your pockets! It is doubtful if you will find many who will tell you they did not love every minute of this film! Played Wednesday, Thursday, Friday, Saturday, July 21, 22, 23, 24.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

FARMER TAKES A WIFE, THE: Betty Grable, Dale Robertson—And I wish I took a powder. How can Fox make one musical like "Gentlemen Prefer Blondes" and then throw a piece of cheese like this at me? I am sure I'll never understand. Luckily I had Africa's biggest circus as opposition, so a lot of patrons never had the chance to tell me I'd shown a real slinker. Smaller situations in Oklahoma may make a little! Played Sunday, Monday, July 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—An excellent Technicolor musical from Fox with a smashing new team in Monroe and Russell. Monroe gets better with every film. Glad Fox is toning down that hip-dislocating walk of hers! You see the females around here simply hate Monroe for the things she's got that they ain't got. I was raving mad, as they kept their men folk away. We did fairly good business, however. I have always maintained that if you play to womenfolk, the men are dragged along whether they like it or not. Let Fox tone her down in forthcoming movies—they'll have a box-office hit in her then. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, July 18, 19, 20, 21, 22, 23, 24.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

LITTLE KIDNAPPERS, THE: Vincent Winter—Only superlatives can describe this warm and wonderful motion picture. Played four days to SRO. Could have played two more. Our patrons usually want action, but everyone fell under the spell of this terrific movie. As one patron said, "I enjoyed every minute—it was such a change." Played Friday, Saturday, Sunday, Monday, Tuesday, May 28, 29, 30, 31, June 1.—Lin. Martyn, Capitol Theatre, Niagara Falls, Ont., Canada.

YELLOW TOMAHAWK: Rory Calhoun, Peggy Castle—A very good action western which customers usually go for. Coupled it with "Johnny the Giant Killer" (Lippert) and it ruined the attendance for us—no fault of the main feature, weather conditions were also unfavorable with light rain all night. Played Saturday, August 14.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Universal

MA AND PA KETTLE AT HOME: Marjorie Main, Percy Kilbride—Doubled this with "Back to God's Country," same company, and it drew only average attendance. Showed it after my two competitors who got the most good out of it. However, those who came enjoyed the show very much—never heard so much laughter in one evening. Played Sunday, Monday, August 15, 16.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

RAIDERS, THE: Richard Conti, Viveca Lindfors—Double billed this with "Lone Hand," same company, and had a very nice gross. Bought it reasonably, showed it third run to the other drive-ins and do not know whether "Lone Hand" drew them in or both. Must have this type of action for my Saturday patrons. Played Saturday, August 7.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

Warner Brothers

DESERT SONG, THE: Kathryn Grayson, Gordon MacRae—This wasn't as well liked as the previous version which starred Dennis Morgan. Dick Wesson good comedian in this one—he stole the picture. Music beautiful. Business normal. Played on Sunday and Monday.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—Very good picture with John Wayne, who usually draws pretty good attendance for us. However, this one failed us—no fault of the picture. The weather was very poor. Played Tuesday, Wednesday, August 10, 11.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SO BIG: Jane Wyman, Sterling Hayden—Wonderful picture but did only average business due to poor weather conditions. Played Thursday, Friday, August 12, 13.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

TROUBLE ALONG THE WAY: John Wayne, Donna Reed—It was a pleasure to return from two weeks' vacation and find a picture like this on my screen. This was exceptionally good and well liked in this situation. Played it late, but still did a fair business, considering the season. This did not contain the usual Wayne action, but his role in this one was heart-warming. Would recommend it highly in any Catholic community. Played Sunday, Monday, August 1, 2.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Shorts

Metro-Goldwyn-Mayer

T.V. OF TOMORROW: Technicolor Cartoon—Although a lot of our patrons know nothing of T.V., this delightful cartoon just could not go wrong with them. It's clever, funny and a treat to see a film company get their own back on T.V. and at the same time kid themselves! The cowboy touch is delicious.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

MILLION DOLLAR PLAYGROUND: Pacemaker—These Paramount Pacemakers are getting to be the best one-reeler novelties on the market today. This one is excellent. It tells the story of Jones Beach, with a little human interest injected. Here's a short for your best playdates. Will be appreciated.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

RKO Radio

PORPOISE ROUNDUP: Screenliner—Good one-reeler, filmed at Marineland, Fla.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THIS IS LITTLE LEAGUE: Pathe Special—Good. Children and grownups enjoyed this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

MUZZLE TOUGH: Merry Melodies Cartoon—Another good "Tweety and Sylvester" cartoon from Warners. Very amusing.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

OFF ON THE RACES: Sports Parade—Good short from a company that puts life into any dull subject. Shows various types of races climaxed with Vienna's Pavlo.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

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ALL STAR VALUES! RCA PG-139 sound system, rebuilt, \$895; Super-Simplex and E-7 mechanisms, six months guarantee, \$475 pair; Strong Mogul 70 ampere lamphouses, rebuilt, \$489.50 pair; DeVry XD projectors, complete, rebuilt, \$745 pair; Holmes \$335. Lowest prices on screens and lenses! Write us! STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

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CHAIR UP! 500 HEYWOOD FULLY REUP holstered chairs, excellent condition, \$4.50. Many others. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

FOR FUTURE PROTECTION. SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

WIDE-SCREEN PAYS OFF! PROJECTION AND anamorphic lenses promptly available! S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

ADVERTISE WITH RUBBER BUCKS, INVISIBLE ink postcards, balloons. Free samples. PARKHURST ENTERPRISES, Lansing 10, Michigan.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1954-55 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Plan Reels in CinemaScope

CinemaScope newsreels and 16mm CinemaScope films are now in the planning stages and may be ready for general exhibition by the end of the year. Spyros P. Skouras, president of 20th Century-Fox, said in New York last week.

Revealing that the company's research department has been mulling both projects, Mr. Skouras said that "by the end of 1954, an approximate 11,000 theatres in the United States will be equipped for CinemaScope." As of August 14, the film executive said, there were 6,848 installations in America, 3,783 theatres having magnetic sound and 3,065 having optical sound.

It was reported that 20th-Fox has been deluged by inquiries from overseas 16mm exhibitors as to when they could expect CinemaScope product in that version. Mr. Skouras confirmed that Bell & Howell had developed an anamorphic lens for photography and projection of 16mm home pictures but would not say what progress has been made thus far by 20th-Fox technicians.

Three-Alarm Fire Hits Boston's Film Row

BOSTON: A spectacular three-alarm fire in the heart of the film district last week caused damage of over \$300,000, including \$75,000 worth of film, among which were many prints of Selznick's "Duel in the Sun." The fire, whose origin was not known, is believed to have started in the shipping room of Embassy Pictures. Buildings near the Embassy offices were severely damaged by water and smoke. The Massachusetts Theatre Equipment Company's second floor repair shop was completely ruined. Joseph E. Levine, Embassy president, said that no New England bookings of "Duel" would be cancelled because of the blaze and that to meet schedules prints were being rushed into the area from other parts of the country.

Legion Approves Two of Four New Productions

The National Legion of Decency this week reviewed four motion pictures, putting two in Class A, Section I, morally unobjectionable for general patronage, and two in Class B, morally objectionable in part for all. In Section I are "African Adventure" and "Bengal Brigade." In Class B are "The

Egyptian," because of "suggestive sequence" and "Shield for Murder," because of "suggestive sequences; excessive brutality."

Omaha Variety Tent Runs Industry Fete

OMAHA: Highlighting the annual all-industry field day here, sponsored by Tent 16, the local Variety Club, August 16, was a new screen techniques clinic at the 690-seat Center theatre. The Ballantyne Company acted as host at the clinic which was designed to show Nebraska territory film men just what type of sound and sight reproduction can be expected in smaller theatres.

Besides the Ballantyne Company, which demonstrated four-track magnetic sound, other manufacturers participating were: the Fairchild Recording and Equipment Company, Perspecta sound; Radiant Manufacturing Corp., Super Panatar lenses; Projection Optics Co., Hilux Val lenses; Super-Scope lenses; Walter Futter, Vidoscope lenses; Bausch & Lomb, cylindrical anamorphic lenses, and Bell & Howell, cylindrical anamorphic lenses.

George Hoover, chief barker of Variety Clubs International, was guest of honor at the field day which, in addition to the new techniques clinic, included a golf tournament.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

Between the Hudson and the Sacramento Rivers

THERE'S a lot of America that's away from the seaboard and apart from the big cities. Too often, the point of view is the reflection of the smog over metropolitan areas, and not the true understanding of our country that comes in the rural areas.

We believe that much of what's wrong with the world arises from the fact that too much influence is effected by New York, Hollywood, Washington, and other points where the cosmopolitan and metropolitan viewpoint obtains. What they need in world affairs is a little of the fresh, clean air that you are accustomed to when you have grown up in the country.

What we need is more of the midwest and neighborhood viewpoint in industry affairs, and less of what obtains over big desks in policy matters. There's a tendency to write off the country at large, in favor of a few big towns. Carried far enough, such a policy will not only write off picture business, but it will destroy America, and make us a second-class nation.

One thing we prize, over this Round Table, is a volume of mail which is surprising in both quantity and quality. You would be glad to know how many "in the sticks" are far ahead of our problems and better able to cope with things on their own grounds than if and when somebody else writes the opinion. We could take various individuals, all of whom are known here, and quote them, chapter and verse, to prove our point.

The industry is not going to hell in a handbasket. Business is better than it has been in years, and more healthy, for a majority of those who have found the essential policy in changing times. Business is good for those who make it good—and business is bad for those who gripe and growl and complain but won't work at their own skills. These are changing times—and many theatres, and many managements, are outmoded by new dimensions, new conditions, new obligations to the public.

It would be easy to predict that theatres that are behind the times may never catch up. But consider, for instance, the 40th

CAMPAIGN CATALOG

We are decidedly impressed with the pre-selling job the companies are doing right now, which is aimed directly at your local stores. You'll find that the national pre-selling has reached home, even before you stroll down Main Street with your pressbook under your arm, to talk about tieups. The job is well along, for your benefit, so be grateful for the boost you're getting in advance of playdates.

Universal-International, with "Magnificent Obsession" and "Black Shield of Falworth" have done a magnificent job—for it's an obsession with Dave Lipton to tie his national pre-selling with local playdates. In the latter instance, there is a strong national tieup with Photoplay Magazine which features "Black Shield" fashions in the magazine, and in 600 cooperating stores across the nation.

MGM has practically taken over the current issue of Harper's Bazaar with pages of fashions based on their Scottish musical, "Brigadoon"—next picture in the Radio City Music Hall. You can be sure that your business friends know about this, so you won't be bringing them news. But they may be looking for you to show up, with your proper share of the tieup that's been provided. "The Egyptian" is still another that's loaded with fashion tieups, and new colors and casts, in the colorful atmosphere of Egypt, six thousand years ago. It's well known in the fashion trades that while there's nothing new under the sun, they have to have something new.

anniversary of the Regent Theatre in Patterson, N. J., where Si Fabian was a balcony usher in his father's house. The theatre is still operating; his management now operates 337 theatres and owns Cinerama, and International Latex, as subsidiaries. The Regent didn't fold, nor fall far behind, in this advance. It is a treasured memory, and a profitable theatre, after forty years.

VIC SICILIA, manager of the Rivoli theatre, Muncie, Ind., reads his local papers, and he noted what Alice Hughes, well-known King Features columnist, wrote about "Seven Brides for Seven Brothers" in her regular contribution of "A Woman's New York" as it appears in the Muncie Star. And Vic promptly composed "An Open Love Letter to Alice Hughes"—which took an entire newspaper column, in paid space, to return his compliments, appreciation and affection. He reprinted her column, inclusive, so readers who missed it might have another chance to see why he was so happy about the whole thing. And signed off "With love and kisses" for her generous praise of the new MGM Technicolor musical which was opening at the Rivoli theatre in their own home town.

Very smart promotion, which wins applause in this Round Table meeting, as it did with MGM officials over at the home office on Broadway. Si Seadler says it is refreshingly different.

NEW CUSTOMER every eight seconds—and that's guaranteed—to merchants selling goods for children, according to the *Wall Street Journal*. Babies are born in the U. S. exactly at that rate, and dealers in merchandise for youngsters never hear about recessions. It applies just as logically to theatres, for that's the rate our new audiences are coming along, through this and the next decade. They can grow up as movie-goers, or be lost to us, depending on the quality of your theatre, your attractions and your showmanship.

Chain Store Age, for July, reports a school promotion, with no theatre named specifically, but they say that the Jacobs Pharmacy in Atlanta had a "back to school" theatre party for more than 8,000 children who persuaded their parents to make purchases at the drug store "because you get a free ticket to the movies." Store executives estimate that "back to school" shows have tripled sales over previous years. It's part of our business. —Walter Brooks



A very good picture of Vincent Trotta, caught in the act of being Dean of the Judges in the "Miss Universe" contest in California—and his choice for the title. It's nice work if you can get it, and Vince certainly deserves the honors.



The kind of ballyhoo that Paul Brown conjures up at Warner's theatre, Fresno, California, will start a migration westward. He says thirteen pretty girls caused quite a commotion, in hula skirts, walking around town and posing in the lobby.

Last Weeks Of Summer



Crossed swords in Cleveland, for the opening of UA's new adventure picture, at Loew's Ohio theatre, with two young lady swashbucklers.



Beach beauties and mid-get clown use a sports-car to sell "Ring of Fear" at the Paramount, Miami.



Wildfire ballyhoo, with good looking gals, for "Knock on Wood" at the Paramount theatre, in Portland, Oregon.



Truman Riley, city manager for Interstate theatres, Paris, Texas, overcame the heatwave by sitting his nice cashiers on cakes of ice in the theatre lobby, as suggestion for "Hell Below Zero."

Harry Ungerfort enlisted the Women's Army Corps for the opening of "Francis Joins the WACS" at the Paramount theatre, Syracuse. And don't you think Francis has nice eyes and pretty ears (if you hadn't noticed!)?



Showmen in Action

Morris Kahn, manager of the Alliance Embassy theatre, Fort Wayne, Indiana, says he thought it was unique to have a circus lion act in the lobby as advertising for "Ring of Fear"—and we think that's the understatement of the week.

Larry Graver, manager of the Stanley Warner Mastbaum theatre in Philadelphia, had very authentic Navy V-2 Rockets as lobby display for MGM's "Men of the Fighting Lady."

Bob Deitch, advertising and publicity director for Stanley Warner's Newark zone, had a big 24-sheet mounted display on a truck, traveling the streets for the Stanley, Jersey City, the Brantford, Newark and the Fabian, Paterson, N. J.

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., sends us a poem written by one of his staff, in praise of "Seven Brides for Seven Brothers"—which we are sending over to Si Seadler.

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, had a large pair of dice made to order, and offered free tickets to those who could roll them so they came up to indicate the title, "Seven Brides" and "Seven Brothers."

Members of the Air Force Association, holding their annual convention in Omaha, Neb., received 2,500 copies of a special brochure prepared by Paramount on "Air Command."

Ted Davidson, city manager for Walter Reade theatres in Perth Amboy, N. J., had a noble Roman roaming the streets as ballyhoo for "Demetrius and the Gladiators," wearing his toga and placard.

Harry A. Rose, manager of Loew's Poli Majestic theatre, Bridgeport, Conn., admitted free those whose Social Security numbers began with "747" and obtained free newspaper space for "Seven Brides for Seven Brothers."

Ray McNamara, manager of the Allyn theatre, Hartford, ran a newspaper contest to find doubles for Allied Artists new starlet, Diana Dors, whose picture in the papers would bring out any who might think they resembled Marilyn Monroe.

Seymour Morris reporting many "Back to School" shows on a rental basis in Schine theatres, and cites Ben Trueman, manager of the Russell theatre, Mayville, Ky., who signed a bottle-cap deal with a local dairy for free admission. Tom Williams, at the Margie Grand theatre, Harlan, Ky., did the same thing.

George E. Landers, Hartford division manager for E. M. Loew's theatres, had a Naval Reserve parade through downtown streets for "The Caine Mutiny"—with both the Navy and local automotive dealers providing cars, pretty girls and Navy gear.

Paul H. Lyday, publicity director for Fox Inter-Mountain Theatres in Denver, is a new member of the Round Table who is sending in material from Fox Denver operations for the Quigley Awards. He has been getting some fine newspaper breaks in the Rocky Mountain News.

Ray Leveque, manager of Schine's Capitol theatre, Ilion, N. Y., enjoyed fine success with his Children's Variety Revue, on stage with the cooperation of Ilion Playgrounds. All area newspapers, including Utica dailies, were generous with space and pictures of the youngsters in action.

G. J. Forhan, Jr., manager of the Capitol theatre, Welland, Ontario, had a fine cooperative ad for "Three Coins in the Fountain" in the Evening Tribune, and an excellent 24-sheet poster cut-out as marquee display for this attraction.

William Kanesky, manager of the Studio theatre, in Philadelphia, and Max Miller, United Artist's field representative, share honors for doing a grand job in building eye-catching front display and street ballyhoo, using a Hellcat fighter plane on a 60-foot trailer truck, for "Victory at Sea."

Walter Kessler, manager of Loew's Ohio theatre, in Columbus, Ohio, had extensive plugs for "The Apache" with a contest sponsored by WBNS-TV in which children were invited to draw pictures of Indians. A cute 11-year-old won the prize publicity.

Dal Schuder, manager of the Circle theatre, Indianapolis, Ind., had a farm scene to make "Francis" feel at home in the lobby, and a tieup with Dell Publishers for comic books of the story of "Francis Joins the WACS."

Col. Bob Cox sends us a picture of another "sleeping Susan"—looking very cozy in a store window, as promotion for "Susan Slept Here"—and she really did. John Hutchins, manager of the Ben Ali theatre, in Lexington, Ky., and Don Hopkins, assistant, dreamed up the stunt, with plenty of commercial tieups up and down the street.

Harry Unterfort had eighteen cowboys and cowgirls in costume, riding western horses, for "Broken Lance" on the streaming streets of Syracuse, for the opening of the CinemaScope attraction at Schine's Paramount theatre — attractive ballyhoo in motion.

Norman McCutcheon, manager of the Skyway Drive-In theatre, Moncton, N. B., sends us samples of a small folder which sells upcoming program to potential patrons, and leave a blank page for pocket memorandum of intimate details to be remembered.

William J. Trambukis, manager of Loew's State theatre, Providence, R. I., had southern hospitality on tap, with a bevy of hand-picked beauties dressed in traditional Old South finery, for the return engagement of "Gone With the Wind."

Dale Tysinger, manager of Shea's Theatres in Ashtabula, Ohio, had one of the nicest flagstone walled pools as lobby display for "Three Coins in the Fountain"—with coins tossed for the benefit of the polio fund.

Dan O'Herlihy, who takes "The Adventures of Robinson Crusoe" back to the Emerald Isle, did a personal appearance in the lobby of the Palms theatre, Phoenix, Arizona, with that charm that makes for friends and influences people.



Ted Schlanger, Stanley-Warner's Philadelphia zone manager, meets Norma Daggett, one of MGM's "Seven Brides for Seven Brothers," in the lobby of the Stanley theatre; and at right, Dal Schuder, manager of the Circle theatre, Indianapolis, with a life-like cut-out, which was designed to attract teen-agers and men-folk for "About Mrs. Leslie." Assistant manager Cedric Brown evidently enjoys being photographed with "Pixie."

Campaign Catalog

"BRIGADOON" HAS PRIZE PROMOTION

MGM has effected one of the most important promotion tieups on any motion picture with Harper's Bazaar, for "Brigadoon"—its new musical based on the Broadway stage hit. The monthly fashion magazine has devoted ten pages of special fashions in color, in its August issue, and following through, MGM is conducting a campaign to complete this tieup with department stores and specialty shops, throughout the nation. A special contest, directed at the stores, will focus attention and develop interest in "Brigadoon" fashions—with five free trips to Scotland to store winners.

Already, 92 stores have been declared eligible for the contest and more than 100 more are being signed up. To activate its field press representatives, a special kit has been prepared, with a complete line of advertising, publicity and exploitation ideas directed to the interest of cooperative endeavors with local stores and to benefit local theatre playdates. These kits have cost about \$5.00 each to prepare, and include a reprint of the magazine pages, a blueprint of successful promotion and photographs from the production. The essence of the promotion is that the cooperation of local merchants is effectively obtained and directed into the hands of equally cooperative theatre managers.

While the pressbook and theatre promotion material is not out yet, MGM has already issued a new type of color stills, to begin with this production, which are the result of a new color process and will add to the opportunity for theatre managers to sell color with color in special displays. The contrast between these new color stills and the old-fashioned black-and-white stills is sufficient to accent the superior color photography in today's motion pictures—something they will be a long time reaching in television. Color TV is available to only a few, and at high prices.



20th Century-Fox has popular Bert Lytell as a public relations ambassador touring the country in the interests of "The Egyptian"—to tell the Hollywood story of this production, and to make friends and influence people to go to the movies. Here he is, doing a USO

"THE BLACK SHIELD" PHOTOPLAY TIEUP

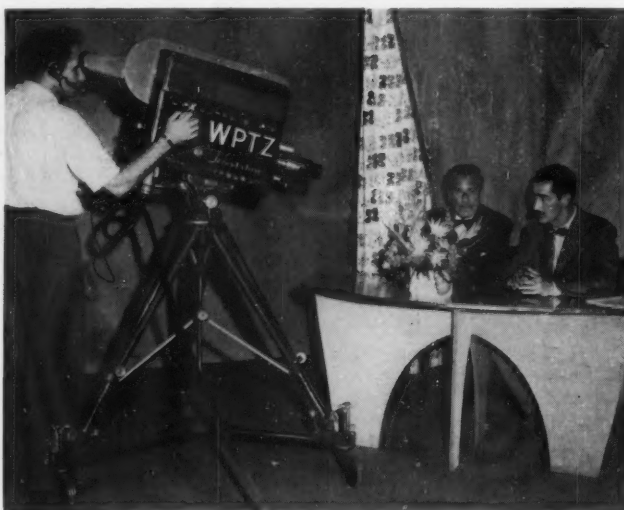
Photoplay's October issue, on the stands next week, devotes its cover to Universal-International's CinemaScope-Technicolor production, "The Black Shield of Falworth", starring Tony Curtis and Janet Leigh, and the entire fashion section of the issue to editorial and advertising tieups with the picture. Each fashion is a Photoplay Exclusive, a modern adaptation of the costumes worn in the picture, and designed for this promotion. A special kit of advertising and publicity materials has been provided jointly by the magazine and Universal, to reach cooperative merchants at the point of sale. There are many "Black Shield" designs and devices that tie in with merchandising, and display materials are offered and will be available directly to the stores.

The tieup with Photoplay Magazine has resulted in a total of more than 600 stores indicating their desire to cooperate in advance of release, and following Universal's policy, this merchandising and cooperative advertising benefit will be tied closely to local playdates, across the country. Even the cover of the advertising kit makes an effective counter display card in stores. Also included are posters and display cards for newsstands, to display when the October issue is on sale, to point up the merchandising benefits with the forthcoming color film.

UNIVERSAL DOES IT "MAGNIFICENTLY"

Coverage with a capital "C" is quoted in the trade-press as a description of Universal-International's pre-selling campaign for "Magnificent Obsession"—which is aimed to reach a total audience in America of over a hundred million people. Twenty-six national magazines, all of which are known to have a preponderance of moviegoers in their readership, have carried advance advertising for the picture, which stars Jane Wyman and Rock Hudson.

Universal's objective, to again quote the same journalists, is to cover the entire "woman appeal" market. Through all the leading women's magazines. In the home, in the beauty parlors, where women read; in the shopping centers, where women buy magazines that have chain store sponsorship. Apart from the well-known influence of women over their male escorts, there are still millions of men among the readership of the general magazines on the list.



show in Washington, with the distinguished Commissioners of the District of Columbia as guests, and at right, appearing on WPTZ-TV, in Philadelphia, for an interview with Alan Scott, whose daily viewing audience adds up to more folks even than read the Bulletin.

Art Cauley's Campaign In For Awards

Arthur E. Cauley, manager of the Paramount theatre, Peterboro, Ontario, and first prize winner in Dan Krendel's recent "Ballyhoo Bonanza" contest in Famous Players-Canadian's Ontario "B" district, is in with his entries for the Quigley Awards in the third quarter. First to arrive here is his excellent presentation of "Lucky Me"—with very considerable skill expressed in the style of his showmanship. He says every campaign has to have a beginning, and this one started, as most every other, when he and his assistant, Don Corrin, sat down with the pressbok, to fit into their scheme of things the ideas of others who had worked on promotion before the picture reached Peterboro.

The essence of the plan was a cooperative deal with 16 merchants in advance. Everyone who said "yes" got himself a piece of a full-page cooperative ad in the daily *Examiner*, and a supply of "Lucky Me—Lucky Bucks" which were numbered serially to provide the basis of winning sponsored prizes. The cost to each merchant was \$10 cash and \$10 in merchandise certificates. Each also had a share in 16 radio spots over station CHEX, enough window streamers and display materials to trim his window in style for the picture, and everything on a Rotary Club basis, with one merchant in each class represented. The newspaper gave the theatre a discount from space rates for setting up the page and obtaining the sponsorship. Two theatre parties, each for 18 persons, in the theatre's private viewing room, were also part of the exploitation. The idea grew as he went along, so he wound up with more than the original 16 sponsors.

"The Little Kidnappers" is one of the least wigglesome movies of the year, according to the results of a wiggle test given 53 youngsters by the Motion Picture Association at a special advance showing of the United Artists release, which has its American premiere at the Trans-Lux 60th St. theatre this week.

Newspaper trucks in New York and Brooklyn, and there are plenty of them, were bannered to the hilt with advertising for "The Egyptian" opening at the Roxy theatre.

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., Canada, paid a brief call at the Round Table last week, during his vacation trip to New York.

J. Boyle, with his able assistant, M. Pysyk, turn in a fine campaign on GWTW at Loew's Poli, Norwich, Conn., with nothing abbreviated in the execution thereof.

Selling Approach

REAR WINDOW—Paramount. In color by Technicolor—James Stewart, in Albert Hitchcock's newest and most novel mystery thriller. A picture by specialists—for specialists, in good entertainment. The most unusual and intimate journey into human emotions ever filmed, revealing the privacy of a dozen lives. Share all the secret moments that can be seen from "Rear Window" on your big screen. 24-sheet and other posters prepared to help you make lobby and marquee display. You can simulate this styling with a further view from the "Window"—as developed by your art shop. It's not too difficult to get this effect at small cost, in either large or small displays. Folder herald keys the campaign with all the best selling approach, and gives you the atmospheric scene as a basis for your advertising theme. Newspaper ad mats No. 501, very large, has this theme exactly, and other sizes and shapes will carry it through your campaign, in what dimensions you prefer. A set of 2-column teasers are provocative, and serve a useful purpose in creating interest. The complete campaign mat is not as well selected as usual, but provides thirteen small ads and slugs, plus two publicity mats. You'll need one or more of the smash ads for this smash picture, even in small situations. Newspaper by-liners, police reporters and others will make good copy with their opinions of this at a special preview. There is a choice in advertising styles, but the best is the view from the window, and with characters showing across the way, as seen through Jimmy Stewart's binoculars. Also, the best effect is in reverse lettering against a black halftone background, rather than with type. Remember, in this you have one of the great new pictures of a great new season.

DRAGNET—Warner Brothers. Entirely new, the first feature-length motion picture of the popular television star, Jack Webb, as Sergeant Joe Friday, of the Los Angeles Police. His name is "Friday," and he means business. For the first time on the screen, an opportunity to prove the superiority of motion pictures in our dimensions, even with television's own material. As one reviewer puts it, "You'd have to stay home three Thursday evenings to see as much"—and it wouldn't be as good as this WarnerColor production on the big screen. 24-sheet sells Jack Webb in his characterization of the detective sergeant, against a background of a city's crime. All posters will make your own lobby and marquee display. 9x14 newspaper herald mat, from special mat to print locally. Newspaper ad mats in good variety and style, with the 35c combination ad and publicity mat, well-planned for small situations. It's a real bargain. A set of 12 color stills will

help you sell color with color as something television can't deliver in our dimensions or quality. There's a big, life-size, full color standing figure of Jack Webb, six feet tall, with self-easel and frame containing 40x60 poster, and 20-minute long-playing record with Jack Webb's voice, all for \$12.75, direct from Warner Brothers. It's a dandy for lobby display. Special ad mats for the TV page, for this feature is probably one of the best advertised attractions.

THE EGYPTIAN—20th Century Fox. Darryl Zanuck's production, in CinemaScope, color by DeLuxe, photographed with the revolutionary new anamorphic lens. A huge, spectacular film, in the newest processes and dimensions, against one of the most colorful settings—Egypt of 6,000 years ago. From the best-selling novel, with an all-star cast. Will stand among the all-time greats in motion picture production. 24-sheet carries a punch, and has been posted in 3,500 locations as part of the company's national pre-selling campaign. You can use it, and all posters, to build your own marquee and lobby display in the atmosphere of the picture. Two-color herald, from Cato Show Print. Newspaper ad mats introduce the cast in their roles, from very large to smaller sizes, including teaser ads that will serve smaller situations for display. The complete campaign mat is the biggest bargain at National Screen, with six ad mats and two publicity mats, all for 35c, to give you a selection. "The Egyptian" introduces new fashions that will start merchandising to inspire both merchants and showmen. You'll find that this has preceded the picture in release, and your friendly neighbors along Main Street are already alert to the styles of "The Egyptian." Lots of tieups possible in many lines. The October issue of *Woman's Home Companion* contains a condensation of the original story, and there are many book tieups and record album deals. New feature in this 20th Century Fox pressbook is "The Manager's Corner"—and we applaud the idea. The manager is the man at the point of sale who has the job of putting over "The Egyptian" with his own loyal patronage, and they will believe his approach through mailing lists, and local groups. The industry will never go wrong in appreciation of showmen's skills.

You Get All 3

Speed **WHEN GOOD-OLE-DEPENDABLE**

Quality **FILMACK**

Results **MAKES YOUR**

SPECIAL TRAILERS

1327 So. Wabash Chicago, Ill.
630 Ninth Ave New York



Show business and the refreshment business are partners in profit in the modern theater. We've seen it proved from coast to coast: patrons like to have refreshment handy while they enjoy your program. Specifically, they like to have ice-cold Coca-Cola available for breaks in the schedule ... for a pause on the way out of the theater. Their satisfaction makes a mighty pleasant sound in your coin box. For details on a variety of vending equipment, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



THEATRE SALES



GEORGE SCHUTZ, Director

CARL R. MOS, RICHARD GERTNER, Associate Editors



Improved Popcorn Equipment For Bigger Sales and Less Labor

Popcorn equipment design has come a long way since the 30's when this popular refreshment item was first introduced in theatres. Today's machines are not only more streamlined and attractive in appearance to spur impulse sales at the stand but have numerous new mechanical features which provide great savings in time and labor.

BOTH BY virtue of its great popularity with film patrons and the high profits it affords the operator, popcorn is today the kingpin among theatre refreshment items. Its rise to that foremost position has been paralleled in the past few years by tremendous improvements in the equipment designed to prepare it. Those improvements include not only advances in the mechanical features of the machine designed to save time and labor in preparing popcorn but also in the appearance of the equipment itself, so that it actively assists in the promotion of the product.

Many popcorn machines in theatres today were installed back in the late 30's when refreshment service was first being introduced to film patrons. At that time the only equipment available was designed primarily for neighborhood candy stores, traveling carnivals, ball parks and similar



Representative of the latest developments in popcorn equipment design for theatres is this version of the Manley "Super Stadium" as installed at the State theatre in Manchester, N. H. This model is equipped with an enclosed top to enable operators to take advantage of the extra merchandising possibilities afforded by a closed-type machine.

outlets. The primary characteristics of such equipment were functional; it had to be of compact design and usually portable. Theatre operators wishing to sell popcorn

had to take such equipment and adapt it as best they could to their needs.

In the 1940's, however, the popcorn sales outlet picture changed drastically. Theatre



Important improvements in the Cretors line of popcorn equipment for theatres are exemplified in the "Olympic" model, so called in honor of Cretors being selected to supply the first and only popcorn machine at the Olympic games in Helsinki in 1952. Its features include a forced-air heat circulation system designed to keep the popped corn hot and fresh at all times; a storage capacity of 200 boxes of popped corn; and an automatic electric seasoning pump.

operators, quick to recognize the popularity of popcorn with their patrons and spurred on by the high profit potential it offered, began to give it priority on the refreshment agenda. As a consequence, as the publication *Popcorn Merchandiser* has noted, the popcorn industry "during the Second World War enjoyed a veritable mushrooming of the use of its product due in largest part to its adoption by motion picture theatres." From a place way down on the list of popcorn outlets, theatres had jumped to the top by 1945!

Accordingly the manufacturers of popcorn equipment began to design models of their machines with an eye to the specific needs of theatres. Emphasis was placed on the appearance of the machine—making it modern, attractive and eye-catching so that it could play a major part in merchandising the product by stimulating impulse buying. (No small part of that element is in the animation from the popping of the corn and its aroma.) In addition these later models have been equipped with the latest developments in mechanical features—including increased efficiency in the kettles so that the optimum in popping can be achieved, automatic seasoning devices to prevent the waste of expensive popping oils, heated storage wells to eliminate moisture conditions, and others.

For an example of the vast improvements in design and function that the latest popcorn machines represent there is the newest model of Cretors, which is now on display

in that company's distributors' showrooms all over the country. (This machine, styled for Cretors by famed designer Raymond Loewy, is as yet unnamed; a contest, details of which are on page 5-R, is now underway to choose one. For reasons of policy the company has made no pictures available as yet; one will be published in *MOTION PICTURE HERALD* when they are released.)

Significantly, this new Cretors unit was designed following two years of study of the problems of merchandising popcorn in theatres. Mr. Loewy found that the popcorn machine has become so static it is too often taken for granted. It is more or less accepted as part of the background, he discovered, and therefore too frequently fails to do its share of calling attention to and merchandising a high-profit, impulse item.

The new Cretors machine is designed to remedy that. Its mechanical features include a 16/18 ounce capacity steel kettle with replaceable heating elements and a new pedestal mount. It also has an automatic seasoning pump designed to deliver the desired amount of oil to the kettle by means of a push-button. The elevator has been enlarged to total of four cubic feet in capacity, providing storage beneath the level of the popper case for the equivalent of 30 ten-cent boxes of popped corn. A filtered forced-air heat circulation keeps popped corn in the elevator well hot, fresh, and crisp.

Typical also of the trend toward streamlined design is the Manley "Super Sta-

dium" model, which is now available with an enclosed top (see accompanying photograph). This new model was designed, it is pointed out, to enable operators to take advantage of the extra merchandising possibilities afforded by a closed-type machine. The new top harmonizes with the lines of the original model and is painted bright red and white to attract the customer's eye.

The "Super Stadium" has a cascade kettle available in 12-, 16-, or 24-ounce sizes. It comes equipped with an elevator well, designed to keep the stored corn hot, fresh, and crisp, which rises at the flick of a switch. The capacity of the well is up to 180 boxes of popped corn. A thermostatically controlled seasoning well is designed to liquify the seasoning at the proper temperatures and deliver an accurate measurement of any desired amount of seasoning direct to the kettle. The "Super Stadium's" dimensions (without the enclosed top) are as follows: overall length, 62 inches; overwall width, including drop door on the front—34 inches; overall height, including lid in upright position—68½ inches; shelf height—51½ inches; pan height 34¼ inches.

OTHER MACHINE MODELS

The latest developments in popcorn equipment are not, of course, restricted to the large models described above. What ever the productive and storage capacities desired, up-to-date machines are available, including both counter and console types and warmers. Each theatre operator can select his equipment on the basis of his individual needs.

And when he does install one of these latest machines he will find that, in addition to the other advantages cited, it will provide savings in time and labor that will pay for the equipment itself within a very short period!

PLUGGING A NAUTICAL FILM



To promote Warner Brothers' "Three Sailors and a Girl" as a forthcoming attraction at Odeon Theatres' Rex theatre, St. Jerome, Quebec, manager Marcel Desjardins gave his refreshment stand a nautical air as shown above. The result: extra sales at the snack bar and good publicity for the film!

Popcorn Promotion:

Variety of Stunts to Stimulate Sales



NOBODY LOVES POPCORN so much as the kiddies, as manager Gerry Dillon of the College theatre in Toronto proved when he arranged a special stunt to serve the double purpose of increasing attendance at his Saturday matinee and also to boost popcorn sales. What he did was to have Fifi the clown make a personal appearance at the theatre where the latter entertained in the lobby by the stand (above) as well as on the theatre's stage. In connection with his appearance Mr. Dillon obtained a small mechanical clown from Jack Fitzgibbons of Theatre Confections, Ltd., and placed it on the refreshment counter (right below) to draw the kiddies' attention. A display panel by the clown reads as follows: "Fifi the clown can beat the drums but nobody can beat our delicious hot popcorn, freshly popped before your eyes. A treat for the entire family; take some home." Results were excellent, as the photo attests.



BUTTERED POPCORN SALES took a big jump at the Famous Players' Paramount theatre in Halifax, Nova Scotia, when manager F. Skinner offered patrons a chance to win a free ticket to the theatre with their purchase of the corn. All Buttercup containers were numbered on the outside bottom and the winning numbers posted on the clown cut-outs on the back wall of the stand. The back bar was also devoted to a giant Buttercup display, in the center of which was a card advertising the chance to win free passes. The clown cut-outs have flashing red bulbs as noses, and the display at the top features a cut-out head of Doris Day.



The most popular theatre snack stand commodity of all can be made even more profitable when special effort is made in merchandising it as these three managers proved recently in the promotions pictured.



DURING THE RECENT "Big Show Drive" conducted by Odeon Theatres, Ltd., Toronto, manager Elliot Brown at the Odeon in Victoria decorated his snack stand in keeping with the "Big Top" theme using several animated effects, including a giant 4-foot popcorn container (above) which was made to rotate on a turntable on the counter. The other effects included the clown cut-out at left holding several balloons which were spotlighted and moved by an electric fan. The big top has gaily colored pinwheels around the edge which are also made to spin continually by means of a fan.

MERCHANDISE MART

★ news of products for the theatre
refreshment service and their manufacturers

Program for Popcorn Convention To Cover 31 Refreshment Subjects

THE PROGRAM agenda for the 1954 Popcorn and Concession Industries Convention and Exhibition, sponsored by the International Popcorn Association, Chicago, to be held at the Conrad Hilton Hotel in Chicago October 31st through November 4th, will include discussions on popcorn, candy, ice cream, soft drinks and drive-in operation, according to an announcement by co-chairmen Deans Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, and Nathan Buchman, American Theatre Supply Corporation, Boston.

The IPA's convention and trade show is being held this year concurrently with conventions of the Theatre Equipment and Supply Manufacturers Association, Theatre Owners of America, and Theatre Equipment Dealers Association and the annual Tesma Trade Show.

In excess of 31 subjects will be covered in seven sessions of three hours each during a "College of Concession Knowledge" at the IPA convention, according to the co-chairmen. "It will be a full year's education in concession operation, crammed into four days," they explained, "and we have recruited the ablest concession managers within the theatre industry to act as professors and discussion leaders." The

program is under the direction of IPA's Theatre-Concession segment, which pioneered similar sessions at last year's meeting.

The agenda of subjects for discussion is as follows: Monday, November 1st, 9:30 a.m.: "Popcorn Plant (Pre-Popped) Operation," "Butter Popcorn Is Concessions' Biggest Money Maker," "Is Popcorn Being Properly Priced in Theatres?" "Is Our Present Popcorn Equipment Doing the Right Job?" and "Theatre Merchandising Aids." At 2:30 p.m.: "Is Candy Being Properly Priced in Our Theatres?" "What Are You Doing to Increase Candy Sales and Promote Candy?" "What Are Candy Manufacturers Doing to Promote Sales in Theatres and What Is the Candy Outlook?" "New Methods of Merchandising Assorted Nuts," "What Can We Do to Increase Our Ice Cream Sales?" and "What Are the Manufacturers Doing to Increase Ice Cream Sales?"

For Tuesday November 2nd, 9:30 a.m.: "Carbonation, Refrigeration, Sanitation, and Syrup Throw," "New Ideas in Drink Equipment," "How Can We Improve Our Beverage Sales?" "Hot Dogs in Conventional Theatres." At 2:30 p.m.: "How to Plan Your Layout for a Drive-In Theatre Snack Bar," "Cafeteria Operation and Station Operation," "Cost Control in Drive-Ins," "How Can Our Suppliers Help Us?" "What's New in Equipment for Drive-In Theatres?" and "Basic Items for Drive-In Snack Bars."

For Wednesday, November 3rd, 9:30 a.m.: "What Are You Doing to Get the Most Out of Your Concession Area in the Drive-Ins?" "What New Items Can We Use to Increase Our Sales in Drive-Ins?" "Intermissions and Trailers," and "Playgrounds as An Aide to Snack Bars." At 2:30 p.m.: "Concession Drive-In Business in Canada," "How Is Restaurant Knowledge Valuable in Drive-In Operations?" "What System Is Best for Checking Over All Food and Help Costs?" and "How

ENJOYING A DAD'S DRINK



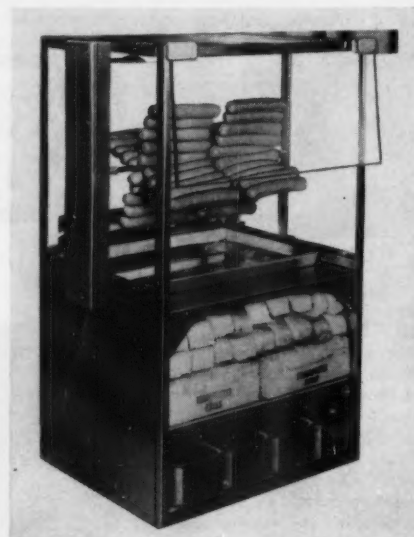
Among the visitors to the booth of Dad's Root Beer Company during the recent convention of the National Association of Tobacco Dealers held at the Palmer House in Chicago was Johnny, the famed Phillip Morris "calling card" shown above serving a Dad's drink to model Adrienne Falcon.

Can We Get Manufacturers to Build Proper Equipment for Drive-Ins?"

On Thursday, November 4th, at 2:30 p.m., a grand summary session will be held with a combined panel of IPA-TOA-TESMA-TEDA men discussing "What's My Best Concession Line?" Mr. Nathan will moderate the panel.

Counter Rotisserie To Sell Frankfurters

A COUNTER model infrared rotisserie, with a two-section spit designed to barbecue 40 frankfurters in a few minutes and over 300 per hour, has been



added to the line of the Bell Engineering Company, Lynn, Mass.

Called the "Barbe-Cutie, Jr.," the unit is constructed of glass and stainless steel. Its features include facilities for steaming or toasting rolls, a broiling tray for ham-



Heide
®

JuicyFruits

**Nationally
Advertised**

HENRY HEIDE, INC. • NEW YORK, N.Y.

burgers and other meats, and four warming trays for relishes, sauerkraut, beans, meats, etc.

The dimensions of the unit are 14 by 17 by 28 inches high, and it can be plugged into a 115 volt a.c. outlet.

Six Judges Selected In Cretor's Contest

THE NAMES of the six judges who will select the prize-winning model name for the new Cretors popcorn machine designed by Raymond Loewy Associates (as described in MOTION PICTURE



Walter Reade, Jr.



Fred C. Mathews

HERALD of August 14th) have been announced by the Cretors Corporation, Nashville, Tenn. Suggestions for the new machine's names are being submitted by



Trueman T. Rembrich



Raymond F. Loewy

theatremen after they view the unit, which is now on display at Cretors distributors' showrooms all over the country.

Comprising the panel of judges are the



Clark S. Rhoden



J. J. Fitzgibbons, Jr.

following: *Walter Reade, Jr.*, of New York and Asbury Park, N. J., president of the Walter Reade circuit and president of Theatre Owners of America; *Fred C. Matthews* of Chicago, vice-president of

Motiograph, Inc., and president of Theatre Equipment and Supply Manufacturers Association; *Trueman T. Rembusch*, of Franklin, Ind., secretary-treasurer of Syndicate Theatres and immediate past president of National Allied Theatre Owners; *Raymond F. Loewy*, famed designer of products for such firms as Coca-Cola, Lucky Strike, Studebaker, etc.; *J. J. Fitzgibbons, Jr.*, of Toronto, Ont., president of Theatre Confections, Ltd., and president of the International Popcorn Association; and *Clark S. Rhoden* of Kansas City, an official of E. C. Rhoden Enterprises and the Popcorn Institute.

The deadline for entries in the contest is midnight, September 30th. A cash prize of \$500 will be awarded the person who submits the model name deemed most appropriate to the new Cretors machine by the judges. Certificates good for \$100 on the purchase of one of the new machines will be awarded second, third, fourth, and fifth place winners.

1953 Sales of Candy Near Billion Dollars

CANDY SALES in 1953 almost reached one billion dollars, according to a report by the Bureau of the Census, U. S. Department of Commerce, Washing-

A "SODASHOPPE" IN TEXAS



This new Apco 6-drink "SodaShoppe" automatic dispenser, recently installed at the Majestic theatre in Dallas, Tex., has already become an extremely popular refreshment spot there. The dispenser is equipped to serve four carbonated and two non-carbonated drinks and has a capacity of 2500 syrup-drinks and 1200 cups.

ton, D. C. Sales by manufacturers of confectionery and competitive chocolate products totaled \$996 million last year, the re-



**The ONE popping oil
that does
EVERYTHING!**

popsit plus!

the liquid seasoning with
BUTTER-LIKE FLAVOR AND COLOR

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

popsit plus!

Made by **C. F. SIMONIN'S SONS, INC.** Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

...pops
corn, fries burgers,
hot dogs, french fries
... is always liquid ...
comes in easy-to-use
gallon can ... no
waste.

port showed, a figure slightly higher than the \$986 million for 1952.

The dollar sales of manufacturer-wholesalers were 2% higher in 1953 as compared with the preceding year, it was disclosed, while sales of chocolate manufacturers and manufacturer-retailers declined slightly.

On a regional basis dollar increases were recorded in New England, the Middle Atlantic states, the East North Central region and in the South Atlantic, East South Central and Pacific states. Sales declined in the West North Central, West South Central, and Mountain regions.

"BOBTAIL" SODA FOUNTAIN

A new "bobtail" soda fountain, designed for volume dispensing of bulk ice cream, sodas, sundaes and milkshakes, has been marketed by the Fischman Company, Philadelphia. Designated "Model BT-49," the unit is 4 feet and 9 inches long and is used in conjunction with an ice cream cabinet installed on either the right or left side. The unit's features include a dynamic draft station; four syrup pumps; six crushed fruit jars; a running water dipper well; a waste chute; and a cold storage compartment.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• If the service available through the coupon below is preferred for obtaining further information concerning products advertised, those of interest may be indicated simply by writing in the Reference Number given in the first column of the listing (numbers in right hand column indicate pages on which advertisements appear).

Ref. No.	Page No.
1—THE COCA-COLA COMPANY	1-A
2—HENRY HEIDE, INC.	4-R
3—SIMONIN'S SONS, INC., C. F.	5-R

REFERENCES FOR ADDITIONAL INQUIRY:

• Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:

100—Beverage dispensers, coin	115—Gum machines
101—Beverage dispensers, counter	116—Ice cream cabinets
102—Butter dispensers	117—Mixers, malteds, etc.
103—Candy bars	118—Popcorn, raw
104—Candy Specialties	119—Popcorn machines
105—Candy machines	120—Popcorn warmers
106—Cash drawers	121—Popping oils
107—Cigarette machines	122—Scales, coin-operated
108—Coffee-makers	123—Soda fountains
109—Custard freezers	124—Soft drinks, bottle
110—Films, snack bar adv.	125—Soft drinks, syrup
111—Food specialties	126—Showcases
112—French fryers	127—Vending carts
113—Gum, chewing	128—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name Theatre

Address

People & products

by Carl R. Mos



GOOD NEWS for refreshment merchandisers — and for the motion picture business in general — is forecast in a recent study by Francis I. duPont & Company, showing that in every year since 1945, three and a half million babies have been born in the U.S. This has resulted in sharply expanded markets for the infant-and-youth-catering industry.

Among the companies now benefiting, the report lists American Chicle, Beech-Nut Packing, Canada Dry, Coca-Cola, Dr. Pepper, Good Humor, Charles E. Hires, Life Savers, Nehi, Pepsi-Cola. Four leading motion picture companies are in there, too.

Anyone who's watched the intermission crowds at the refreshment stands could add a lot more names, as they watch foods, candy, popcorn, ice cream and soft drinks pouring down voracious young gullets. Are you merchandising your stand to get your full share?

One of Canada's greatest natural resources is showmanship, from the look of "The Odeon Big Show" campaign book sent us by "Circus Boss" Jim Hardiman. The successfully completed thirteen-week drive included prizes for refreshment sales, with special merchandise prizes for managers' wives or mothers. Odeon doesn't underestimate the influence of a woman on drives.

HEIDE EXPANSION

Heide has made a new product announcement that's precedent-breaking in two ways: The company is offering its first 10-cent items, and its first chocolate-covered candies. One is Heide's Greenfield Chocolate Sponge, an old-time favorite, in a dime size. The other is Heide's Greenfield Chocolate Breeze, a sponge with a peppermint flavored center. Both come in a 60-count "theatre pack" and are coated with pure, high-grade chocolate.

All present lines will be continued, down to the "penny" Chicken Corn and Licorice Babies. Idea, says genial ad chief Gene Sullivan, is to indoctrinate the kids early. As Gene puts it, penny candy is probably the first free shopping choice of youngsters. So why not get 'em thinking early and often of Heide?

MOZDZM-HZ-DZ-MBC-HOM-H-IONDB-HZM3D-COM

MOTION PICTURE
HERALD

Better Theatres

**WIDE-SCREEN
AT DRIVE-INS**

including

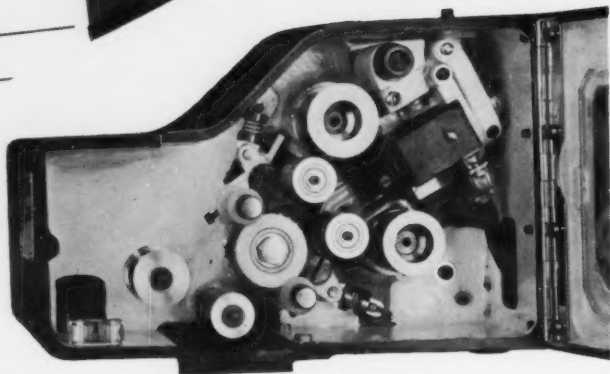
VERMONT'S OUTDOOR-INDOOR DRIVE-IN

SEPTEMBER 1954

THINGS TO DO Date *Today!*

- 1
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- 6
- 7
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- 16

*Stereophonic
Sound!*



Every day more and more motion and small houses
are making the switch to wide screen with stereophonic sound
and there's a good reason! **BOXOFFICE** this construction is
also a must for your motion picture enjoyment.
If you're serious about stereophonic sound, don't put off any
longer. Get ready to have your home theater play the
big picture with the big sound. . . . and be one of the best
places around for

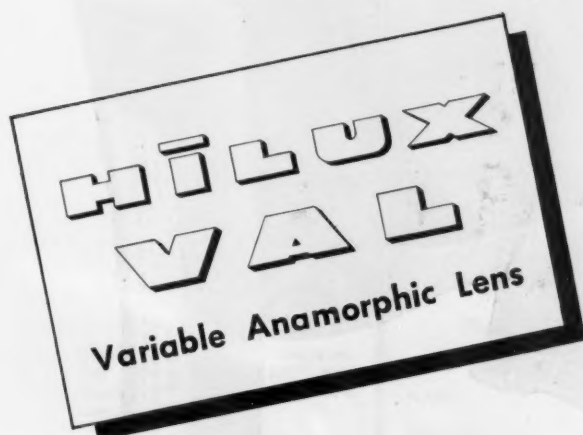
Simplex

STEREOPHONIC SOUND

THE NEW HILUX VAL



Variable ANAMORPHIC
LENS



You've never seen anything like the astonishing all-new HILUX VAL

To the exhibitor's problem of changing requirements and projection techniques, the superb, brand new Hilux Val Variable Anamorphic Lens is the perfect answer. Being variable, you have flexibility to handle anamorphic prints of 1:1.33 to 1:2.66 aspect ratios. \$750.00 per pair thru your theatre supply dealer.

PROJECTION OPTICS CO.

Wherever Fine Optics are Important
330 Lyell Avenue Rochester 6, N. Y.

Alert theatre owners are now reseating with

American Bodiform[®] Chairs

Boxoffice receipts prove:

LUXURIOUS
COMFORT
IS PART OF THE
PICTURE



American Seating Company

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities

Manufacturers of Theatre, School, Church, Auditorium,

Transportation, Stadium Seating, FOLDING CHAIRS

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

American Spring-back
Bodiform Chair
No. 16-040

Why Strong Lamps

ARE USED WITH MOST

CINEMASCOPE

PRESENTATIONS



Send today for full details on the Strong Super "135" and Mighty "90" projection arc lamps.

Strong Lamps are Different because
**ONLY STRONG HAS A LIGHTRONIC
CRATER-POSITIONING SYSTEM**

A sincere effort has been expended to the end of attaining near perfection in the presentation of this new projection technique. Best possible screen lighting has been a major objective—the most light, evenly distributed, of constant intensity and unchanging color value.

These exacting high standards have been realized with the development of Strong's exclusive Lightronic crater-positioning system which automatically maintains the position of the positive arc crater at the EXACT focal point of the reflector. Manual adjustments, which at best lead to uncertain results, have been made entirely unnecessary.

The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater position and gap length are maintained automatically.

That's Why **ONLY Strong LAMPS
ARE USED ON MOST
CINEMASCOPE INSTALLATIONS**

THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

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TOLEDO 2, OHIO

Please send free literature on Strong Super "135" and Mighty "90" projection lamps.

NAME

THEATRE

STREET

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CINEMASCOPE

WIDE SCREEN

VISTA VISION

**IN YOUR
DRIVE-IN!**

Drive-In Exhibitors everywhere are getting on the "Big Screen" bandwagon — for big features and bigger boxoffice!

Call your National Man now — he's got the "dope" on what you need and how much it will cost. Don't delay, you can still show the big ones this season!

NATIONAL

THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

The appointment of C. J. Chapman to the position of general sales manager, industrial products, has been announced by the National



C. J. Chapman

Carbon Company, New York. Mr. Chapman, who will be located in the company's general offices in New York, will direct sales activities on projector carbons, carbon and graphite electrodes, carbon brushes, signal cells, and chemical and metallurgical carbon products. A graduate of Dartmouth College, where he received a B. S. degree in civil engineering, Mr. Chapman joined National in 1936 as a salesman in the eastern district. In 1937 he was transferred to the Pittsburgh district as a salesman and in 1944 was named assistant manager for the Atlanta division. In 1945 he was made assistant manager for the New York division, and after returning to Atlanta as manager in 1948, he was made Chicago district sales manager in 1951, a post he held until his present appointment.

Lyman E. G. Suiter has been appointed assistant to the vice-president for the Fairchild Recording Equipment Company, Whitestone, N. Y., according to an announcement by Sherman M. Fairchild, president. Mr. Suiter will assist in general manufacturing problems due to the rapid expansion of the company's activities in both the high fidelity and theatre equipment fields, it was pointed out. A native of Ohio, Mr. Suiter comes to Fairchild from the radio division of Westinghouse Electric Corporation, where for the last fourteen years he has served in a variety of manufacturing supervisory positions on both military and commercial equipment. Most recently he has directed the production line activities of the Westinghouse home radio division at Sunbury, Pa. Prior to joining Westinghouse, Mr. Suiter spent ten years in the management of the manufacturing operations of two smaller companies.

James Earles has purchased the Pioneer theatre in Holden, W. Va., from the Newbold-Keesling Circuit, Bramwell, W. Va. He plans to re-open the theatre, which was recently closed.

Frank Marzetti has installed a new "Super Panatar" anamorphic lens at the Linden theatre, Columbus, Ohio, a neighborhood operation.

Russell Allen is constructing a 350-car drive-in at Farmington, N. M., and is equipping it for CinemaScope.

Eddie Specht has been appointed city manager in Salida, Colo., for the Atlas Theatre Corporation, Denver. He was formerly the manager of the Ritz in Denver for the circuit where



WAGNER ATTRACTION PANELS AND LETTERS



That's why more theatres install Wagner panels and letters than all other makes! Wagner offers panels which are large enough for plenty of powerful sales copy—letters in a variety of sizes and colors which permit more attractive displays and proper emphasis of features.

Wagner alone offers frames and glass units which can be built without limitation of size and which can be economically serviced through open windows and without removing frames. They're stronger, and can be installed before installing the glass.



The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes, 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Shown is an installation for the Sidney Lust Hillside Drive-In, Hillside, Maryland, made by Whiteway Neon Sign Co., New York, N. Y., and another for the B & K Roosevelt, Chicago, made by White Way Electric Sign Co., Chicago.



Sold by theatre equipment dealers everywhere.
Send coupon now for big free catalog.

A LOW COST PANEL FOR DRIVE-INS

Wagner Euduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali resistant, and salt spray-resistant, baked enamel. Shown is an installation by White Way Electric Sign Co., Chicago, Ill.

WAGNER SIGN SERVICE, INC.

218 S. Hoyne Avenue

Chicago 12, Illinois

Please send BIG free catalog on Wagner show-selling equipment.

NAME

THEATRE

STREET

CITY and STATE

To build profitable repeat patronage...



Scene from "THE EGYPTIAN,"
20th Century-Fox CinemaScope Epic

sharpest image, edge-to-edge...

most uniform light distribution...

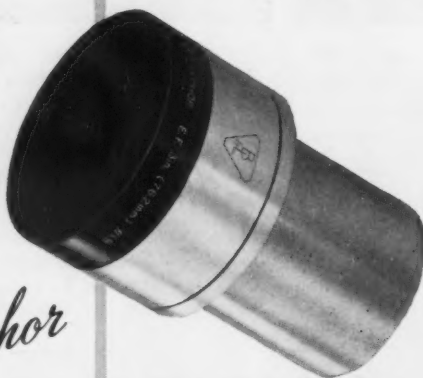
on any screen!

Bausch & Lomb

f/1.8

Super Cinephor

Projection Lenses



- Normal 2D-3D
- Expanded 2D-3D
- CinemaScope

Write for new catalog E-123.
Bausch & Lomb Optical Co.,
67933 St. Paul Street,
Rochester 2, New York.

BAUSCH & LOMB



he has been replaced by *George Hodges*, who also manages the Gothic theatre there.

Leroy Ramsey has resigned as manager of the Wadsworth drive-in, Denver, and been replaced by *Walter Wright*, who was his assistant.

Harry Corlew, formerly assistant manager of the Stanley-Warner Strand theatre, Hartford, Conn., has been promoted to manager of the circuit's newly reopened Commodore Hull theatre, Derby, Conn. Replacing him at the Strand is *William Caplin*.

Dick Edge has resigned as city manager in Sweet Home, Oreg., for the Jesse Jones Circuit and joined Hallmark Productions.

Roy B. Case has sold his Maribel theatre, Weott, Calif., to *W. B. Davis*.

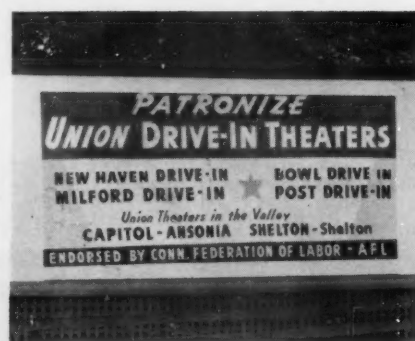
Daniel Bagby has been transferred from his post as manager of the Atlantic drive-in, Daytona, Fla., to the Neptune drive-in, Daytona Beach, by Drive-in Theatres Circuit, which has headquarters in Atlanta.

Florida State Theatres, with headquarters in Jacksonville, has recently inaugurated several managerial changes in its southeastern division, according to divisional supervisor *Al Weiss*. They include the following: *Ed Heller*, named manager of the Dade, Miami; *Bob Williamson*, manager of the Palm, West Palm Beach; *James Fuller*, manager of the Regent, Miami; *George Fielder*, manager of the Delray, Delray Beach; *John Patton*, manager of the Warner, Ft. Lauderdale, replacing *Ted Young*, who resigned from the post.

The Gay theatre in Harvey, La., was destroyed by fire last month, according to owner *Clarence E. Thomasie*. The loss was estimated at \$100,000.

William D. Oldham, carpet sales representative with James Lees and Sons Company, Bridgeport, Pa., since 1929, has been named central division sales manager for the firm with headquarters in Chicago. He succeeds *I. Stanley Bailey*, who resigned effective August 1st. The central division includes Illinois, Michigan, Wisconsin, Minnesota, Iowa, Indiana, and part of Ohio. Mr. Oldham has been Detroit representative for Lees carpets for many years. He was succeeded in that area by *Martin R. Swift*.

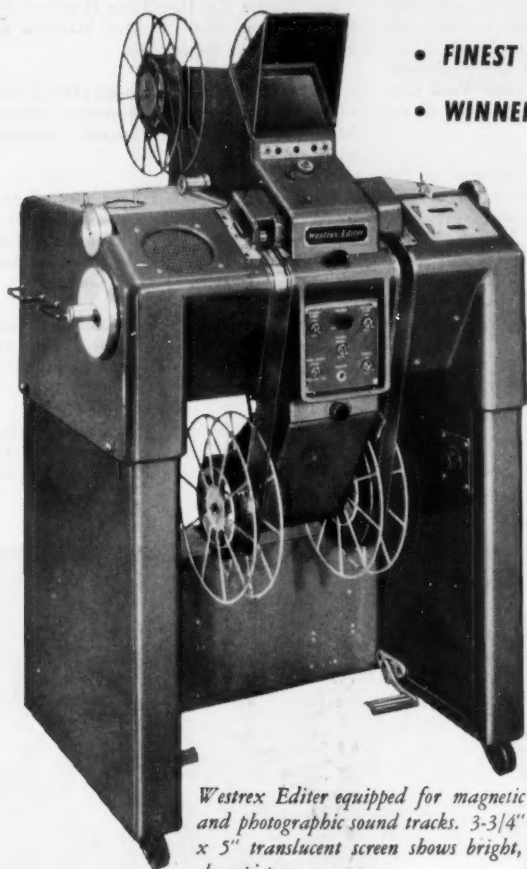
BOOSTING UNION DRIVE-INS



Drive-in theatregoers in the New Haven area of Connecticut are being urged to patronize those drive-ins staffed by union members through billboards sponsored by Projectionists' Local No. 273 of New Haven, according to a report from Benjamin Estrada, chairman of the local's advertising committee. The billboard shown above is located at Clifton Avenue and Bridge Street in Ansonia, Conn.

Westrex *Editor*

- FINEST FILM EDITING MACHINE FOR STUDIOS EVERYWHERE
- WINNER OF AN ACADEMY AWARD FOR SCIENTIFIC OR TECHNICAL ACHIEVEMENT



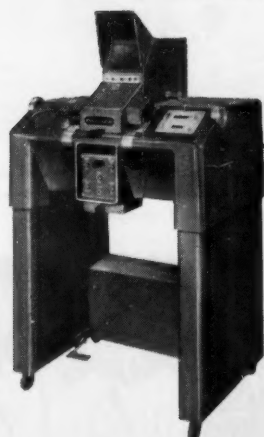
Westrex Editor equipped for magnetic and photographic sound tracks. 3-3/4" x 5" translucent screen shows bright, clear picture.

Designed and engineered by the Westrex Hollywood Laboratories—in cooperation with leading studios—the new Westrex Editor is an advanced machine that meets every film editing need.

The Westrex Editor can handle both standard and the new small-hole perforated 35mm films—film strips—motion picture films—magnetic or photographic sound films (single or multiple)—composite release prints—and for the first time it makes possible "projection viewing" of an enlarged image on a wall or screen without extra attachments.

The Westrex Editor is quiet in operation—no intermittent, hence less noise and less film damage—speedy and efficient. Among its advanced features are simplified threading—automatic fast stop—synchronization while running—improved sound—lower flutter.

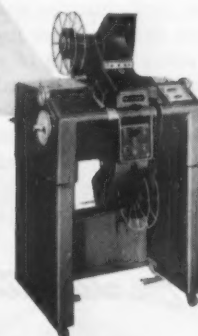
The Westrex Editor—available in 35mm model—is the latest in a long line of notable Westrex contributions to the motion picture industry. A new illustrated folder that describes in detail its many technical and operating advantages is yours for the asking.



The basic Westrex Editor, for use with film strips—vertical film handling method—faster and more practical.



The Westrex Editor features "projection viewing" on wall or screen without disturbing the adjustments of the normal optical system.



Research, Distribution and Service for the Motion Picture Industry



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who has been located in Ohio with headquarters in Wooster. Replacing Mr. Swift is *William H. Melvin*, who has covered West Virginia. Mr. Melvin was succeeded in his post by *George A. Palm*, who has been located at the company's general offices in Bridgeport.

H. L. Marsterson, director and comptroller, and *J. H. Somake*, director, secretary and legal adviser of Westrex Corporation's London subsidiary, Westrex Company, Ltd., and *R. W. Wight*, commercial manager of the Hollywood Division of Westrex, were in New York City recently for conferences with personnel of the company's headquarters.

Jack Levine, currently on the staff of the E. M. Loew's Plymouth theatre, Worcester, Mass., this year marked his 46th year as a projectionist.

R. L. Stanger, owner of the Windsor theatre, Windsor, Colo., has opened a new drive-in, called the Evans, at Denver. It has capacity of 592 cars and 130 "walk-ins."

The East Hartford Family drive-in, South Windsor, Conn., has increased its car capacity from 700 to 950.

Wometco Theatres, Miami, has added the Coral Way drive-in there to its circuit and

plans improvements, including the addition of a new wide-screen. Named as manager is *Joe Fink* and *Robert Jones* is his assistant.

A. J. Broussard is constructing a new 1000-seat theatre in Crowley, La., with an opening scheduled for about October 1st.

Ed Ortette has leased his Highway drive-in, Bay St. Louis, Miss., to Mrs. Mathilda Rhodes, who took over August 1st.

David E. Feinberg has been elected president of the U. S. Air Conditioning Corporation, Minneapolis. He was formerly vice-president of the firm.

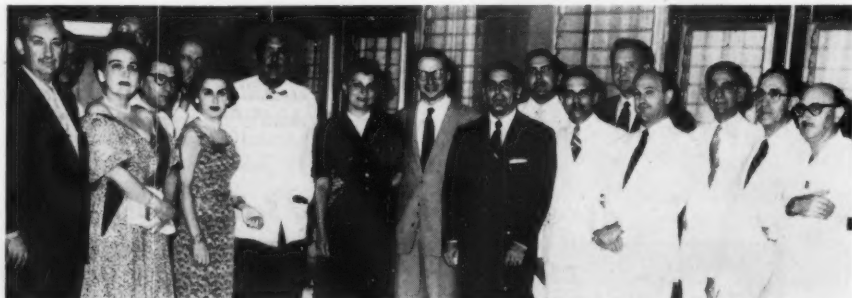
Eugene S. Gregg has been elected president of Westrex Corporation, succeeding *Frederick W. Bierwirth*, who retired effective August 31st. Mr. Gregg was previously vice-president and general manager of the company.

The Twilite Amusement Company, headed by *Wilmer Blincoe*, is building a new 1000-car drive-in at Owensboro, Ky., to be called the Belle Aire theatre.

Harry Alberth has been named manager of the Airport drive-in, Allentown, Pa. He was formerly manager of Fabians Strand in Altoona, Pa.



This handsome float for the Amsterdam, N. Y., Sesquicentennial Parade in July was built and designed by *Cliff H. Swick*, manager of the Vail Mills drive-in theatre, Amsterdam. The float measured 50 by 10 feet, and Mr. Swick states it was built at about one-fifth the cost of competitive floats.



Hosts and guests at a dinner given in honor of *Ben Schlanger*, New York theatre architect, in Havana during his recent visit there as consulting architect for the new La Rampa Cinema now under construction in that city. Mr. Schlanger discussed the new film techniques at the dinner. He is shown in the center of the group above with his wife; to their immediate right are *J. Arago* and *Dr. Ventura Dellunde*, owners of the La Rampa; *Valdes Rodriguez*, newspaper critic; and *Robert A. Pratchett*, of Paramount Pictures. On their immediate left are *Gustavo Botet*, architect; *Mrs. Dellunde*, *Mrs. Rodriguez* and *Mr. Sibert* of Twentieth Century-Fox.



The Relax-Recliner feature is available on Heywood's TC 700 or TC 701 models, as illustrated above.

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Better Theatres

for SEPTEMBER 1954

GEORGE SCHUTZ, Editor

See You at the
Trade Show—
It's for Free

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Better Theatres is published the first week of the month, with each regular monthly issued as a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.



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Because there was some confusion last year as to requirements for admission to the Tesma Trade Show, which like this year's exposition, was co-sponsored by the Theatre Owners of America, we offer here the assurances of Roy Boomer, executive secretary of Tesma, that any theatre operator can visit the exhibits absolutely free of any charge. In a press statement he says:

"A theatre owner does not have to be a member of any theatre owner organization to see this trade show. He is most welcome and there is no admission fee. Everyone is invited to attend and bring his problems to those who can solve them."

The reference to problems of equipment and supplies on which theatre owners and their staffs can obtain advice at the trade show need not necessarily relate to a forum, which has been a feature of the event in recent years; on hand at the exhibits themselves are persons both able and eager to help plan an installation. And there, conveniently available for examination, are the very materials needed.

While a trade show should be representative of the market, Mr. Boomer is quite right in pointing out the significance of variety. The exhibits should be comprehensive with respect to the classes of products used by the theatre, so that all interests can be satisfied. Mr. Boomer states that in disposing of booths this year he "exerted every effort to solicit firms which will exhibit practically everything a theatre uses . . . and I can truthfully say that we will have the widest variety of items on display that we have ever had."

Including the trade show of the International Popcorn Association, whose exhibits will adjoin those of Tesma at Chicago's immense Conrad Hilton Hotel, the total number of booths this year will reach 200. Dates are October 31-November 4.

And lest one get from its sponsorship the idea that the popcorn group's exposition will concern only those flakey white tidbits which now vitamize so many theatre operations, be it emphasized that those exhibits will run the gamut of refreshment service—candy, soft drinks, foods, etc.

"See you at the trade show" should be the "auf wiedersehen" of the business between now and October 31st.—G. S.

SINCE wide-screen techniques began to be applied to outdoor exhibition early this year, experiment and experience have been joined in a widespread effort to arrive at the most practicable solution possible of the light problem. More powerful light sources have helped at the projector end, but not enough to eliminate a need for screen surfaces of superior reflectance, produced with materials suited to use outdoors.

No small order, and it accordingly has engaged the technical resources and money of drive-in operators themselves as well as of manufacturers. Out of this diverse and determined effort, which has been markedly characterized by progress through trial and error, have come three distinct types of drive-in screens, to which is to be added, as a fourth, the coating of conventional surfaces with paint specifically developed for drive-in projection. Each of these is represented in the screen installations pictured on this and the opposite page.

COATED GLASS FABRIC

Claude Ezell & Associates of Dallas, operators of many drive-ins as well as indoor theatres, was one of the first to seek a new type of outdoor screen particularly for wide-screen presentation outdoors, and in collaboration with the Natco Wonder Screen Company, also of Dallas, that work has produced a screen which is now in use at sixteen Ezell drive-ins, fifteen of which are presenting CinemaScope productions with three-track sound. This screen is a fabric of fiber glass mounted on a steel structure, and coated with a paint especially compounded for the glass finish.

"Our first experience with the installation of one of these screens," Mr. Ezell relates, "was at our Buckner Boulevard drive-in in Dallas. This first material was found to be too light in weight, causing difficulty in the application of the fiber glass material to the screen frame. Material of a heavier weight was shipped to us for our second wide screen at the Chief drive-in in Austin. This was much easier to work with; however, we used a china clay filler for bonding the sheets together and this was a mistake as it caused the fabric to buckle at the seams.

"After this experience, a third material was fabricated with a veneer filler soaked in a resin bath and sandwiched between layers of fiber glass. This proved successful and gave us a screen which reflects about 30% more light than any outdoor screen we have been able to locate."

A number of drive-in operators who have

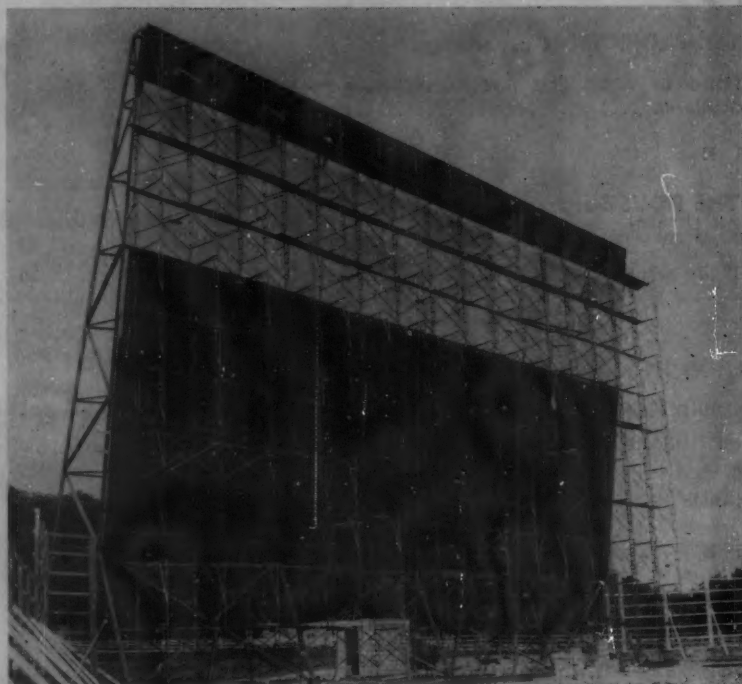
installed larger screens have been able to do so without closing, extending their existing structures at the sides, and erecting a temporary structure in front during construction of the middle section. This was the method employed at the Ezell drive-ins, with the work facilitated by use of a "Safe-way" scaffold, which can be adjusted immediately to any height. Further with respect

to the structure and installation, Mr. Ezell explains:

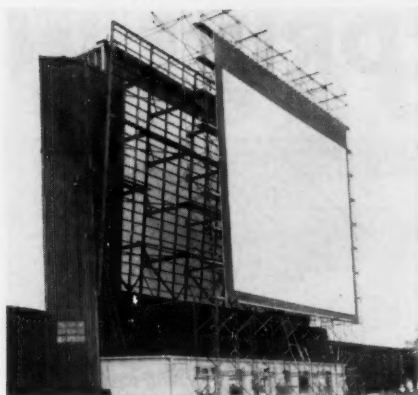
"The screen frame is prefabricated of angle iron and then welded into position by iron workers. Facing of the frame is wolmonized 2x4s and the fiber glass is applied to these wood strips with countersunk cadmium-plated wood screws. The sheets of fiber glass are 7 feet, 11 inches

Wide-Screen at Drive-Ins

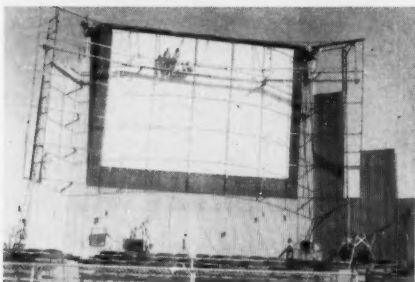
With conversion to larger, wider pictures, outdoor theatres are now using four techniques to get a screen surface of practicable reflectance. Described here are examples of each.



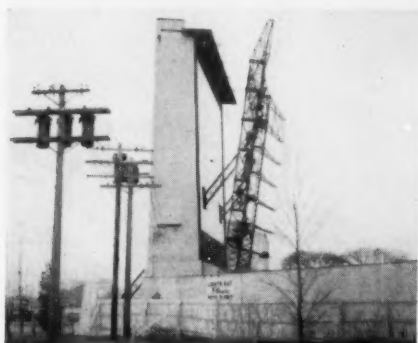
Screen tower at E. M. Loew's 128 Drive-In near Burlington, Mass., during construction for a screen area 100 feet wide and 56 feet high. On stringers of the steel structure are mounted large panels of Masonite quarter-inch "Tempered Prestwood" for the screen itself, the upper sections of which are shown being sprayed (from scaffolding) with Ray-tone drive-in screen paint.



As the steel structure for the Research Council fluted aluminum screen was being erected at the Victory drive-in at Butler, Wis., between the original tower and a temporary screen. The completed installation is pictured at right.



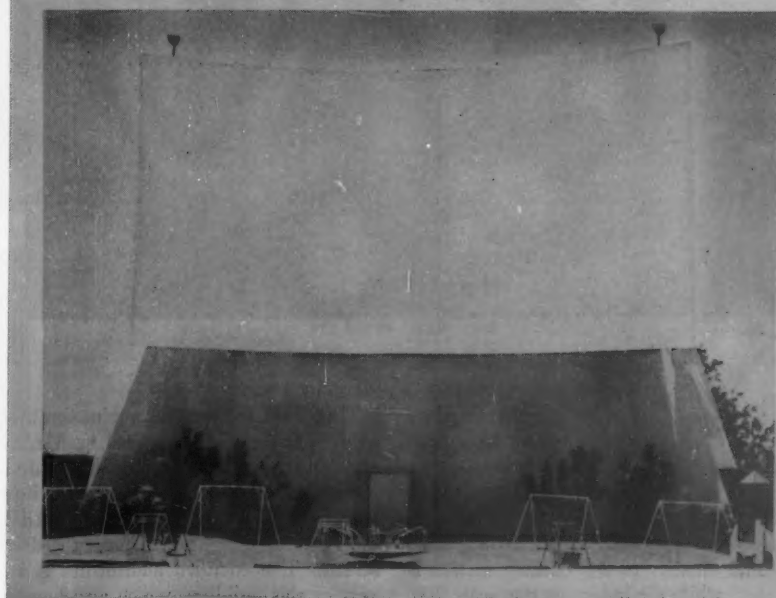
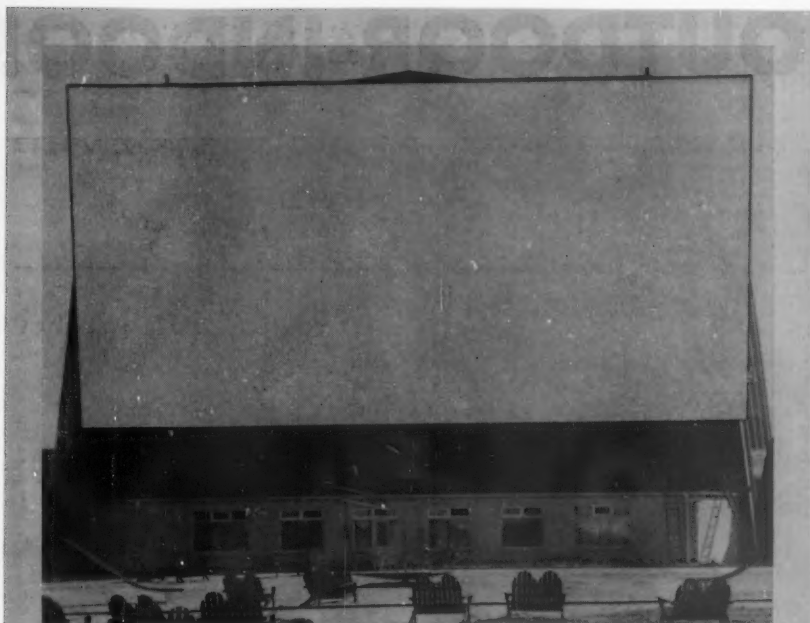
Existing screen tower as typically adapted to installation of a Natco glass fiber screen in dimensions of 80x40 feet at Claude Ezell drive-ins in Texas. The fabric is mounted on an angle-iron frame with wood facing, and frame is welded into position. At right is pictured a completed installation at the Burnet drive-in at Austin, and one of another style at the Chalk Hill at Dallas.



Structure for a "Twinito" screen being built at the Bluemound drive-in at Milwaukee (see text).

square. After attachment to the frame, the edges are butted together with a resin compound, which hardens like glass, rendering the screen almost seamless in appearance.

"Just before completion of the next to the last installation we found a wonderful new idea for joining the sheets together, and this idea was applied at the Burnet
(Continued on page 28)



OUTDOOR-INDOOR DRIVE-IN



With One Projection Room



The Moonlight drive-in theatre, Montpelier, Vt., owned by Richard Cody, has an outdoor section (top) for summer and an indoor auditorium (left) for winter, both serviced by a single projection booth (above). Photo shows projectors set for indoor side with markings on the opposite side indicating the positions for drive-in operation. Projectors and sound are RCA.

A DRIVE-IN for summer and an indoor theatre for winter have been combined into one unique motion picture operation in which the same projection booth is used to serve both by Richard Cody in his Moonlight theatre at Montpelier, Vt. The capacity of the outdoor section is 500 cars, while the indoor section seats 900.

Under the plan for a combination indoor-outdoor drive-in as conceived by Mr. Cody and worked out with the help of Don Falco of Capitol Theatre Supply in Boston, the single projection booth is located atop the main building, which faces the drive-in screen. The enclosed auditorium is at the rear of this building, which also houses the

refreshment stand and rest rooms used for both theatres. In the winter the outdoor section is closed off, with the patrons for the indoor section parking their cars by the auditorium.

Using the same projection equipment for both theatres presents Mr. Cody's staff
(Continued on Page 37)

ASHCRAFT

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**NOW OPERATING IN THE
LARGEST THEATRES USING
GIANT SCREENS
70-120 FEET WIDE***



Recent tests have definitely proved that the Ashcraft Super-Power at currents of 95 to 105 amperes produces far more light and of a better quality than other lamps using from 135 to 180 amperes—(the complete Super-Power range is 85 to 135 amperes).

There is no film buckle with the Super-Power—equipped with the Ashcraft Air-Cooled Heat Deflector.

The Super-Power is especially engineered and constructed to meet the present-day requirements of the largest and widest screens or for large screen 3-D—whether for indoor or Drive-In projection.

The Super-Power is in daily operation in indoor theatres projecting 70 ft. pictures.

Drive-In theatres, with 120 ft. screens, are in year around operation using the Super-Power.

ASHCRAFT HYDRO-ARC® 75-85 AMPS

**PRODUCES MORE LIGHT
THAN NEEDED FOR 30-
45 FOOT WIDE SCREENS
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The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection.

Hydro-Arcs are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

A genuine Bausch & Lomb High-Speed Reflector assures maximum light efficiency.

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*Equipping and
Operating Drive-In
Playgrounds for—*

LOW-COST KIDDIE APPEAL



Children's playground (above) in front of the screen tower at the Hilltop drive-in near Escanaba, Mich., and at right a close view of the American castle walk unit installed there.

... and kiddie appeal is family appeal, which can thus be enhanced by even a modest expenditure if the investment is protected by competent installation and very careful supervision.

By NORMAN R. MILLER

Vice-president of the
American Playground Devices Company,
Anderson, Ind.

CHILDREN'S playgrounds draw the entire family to the drive-in. They have solved the baby-sitter problem in many homes. The swings, slides, castle towers and other playground devices keep children busy while their parents relax in their cars or the benches nearby. Playgrounds bring the crowds out early, thereby easing traffic jams just before the movies start. And pre-show play stimulates the youngsters' thirsts and appetites, and this means a big demand for soft drinks, popcorn and hot dogs at the refreshment stand.

It is not necessary, however, for the drive-in operator to spend a small fortune on a children's playground. The safest, most rugged and best-designed swings, slides, and other playground devices can be bought at a very reasonable cost.

One Upper Michigan drive-in has playground apparatus that cost less than \$600. The equipment consists of a standard three-swing set on a 10-foot high frame; a three-swing set on a 7-foot frame, equipped with chair-type nursery seats for the very small tots; a two-board see-saw; a merry-go-round capable of carrying 25

children; an all-steel slide with 6-foot high platform and 12-foot chute; and a primary castle walk, which combines features of the castle tower and the horizontal ladder into a single unit.

INSTALLATION OF EQUIPMENT

Although you may have purchased the sturdiest equipment made, you are in for much replacement and maintenance expense unless you properly install the swings, slides and other devices. Proper installation also is essential to playground safety.

Alignment of all frame members is necessary to assure the best appearance and maximum structural strength. *While the concrete is still wet and the fittings loose, a level should be used to make sure that top beams are level and straight, with vertical supports perpendicular to the ground.*

After alignment, the fittings can be pulled down tightly and allowed to harden. No apparatus should be attached to the frames, nor any playground unit



be placed in use, until the concrete footings have hardened for at least 48 hours; or better still, 72 hours should be allowed to make hardening certain.

Concrete around the base of all frame support members should be troweled smooth and shaped conically so that it is highest at the pipe members proper. It is recommended that at least 4 inches of turf cover all concrete footings, level with the ground line. For an extra measure of safety, the turf could be covered with

RCA announces

A MAJOR NEW MILESTONE IN MOTION PICTURE PROGRESS

Recent nation-wide trade demonstrations have so convincingly established the superiority of stereophonic sound based on four-track magnetic film that exhibitors in ever-increasing numbers are resolving to equip their theatres with the new specially designed sound reproducing systems. Such whole-hearted support of the industry's new techniques reaffirms RCA's own unbounded confidence in the continual growth and progress of motion picture exhibition.

To give concrete expression to its confidence in the future of the industry, RCA announces a wholly new plan conceived on the principle that all theatres—small as well as large—

should have an opportunity for easy acquisition of the new stereophonic sound systems.

The heart of the plan is a revolutionary payment schedule—so liberal in its scope that the already moderately priced RCA stereoscope sound systems may now be acquired from daily box-office takes. Thus, the RCA plan enables theatre owners—even average-size operators—to reap immediately the bigger grosses now being rung up all over the nation by wider screen stereophonic sound features. You, as an exhibitor, can make your contribution to industry progress and to your own best interests . . . by investigating RCA's novel plan. The coupon brings you full details. Mail it today.

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RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION **CAMDEN, N. J.**

In Canada: RCA VICTOR COMPANY Limited, Montreal

tanbark, sawdust or shavings to cushion possible falls from the equipment.

MAINTENANCE OF EQUIPMENT

Timely repairing and repainting of playground equipment will make it last longer and will increase child safety. A regular maintenance program should be continued throughout the year.

Badly worn, splintery or cracked slide side rails, swing seats, see-saw boards and other wood parts of apparatus are dangerous and should be repaired or replaced promptly. Swing chains, hooks, hangers and frame fittings also should be checked carefully.

Years of extra service can be added to equipment by painting it frequently and regularly. Outdoor enamel will do very well on wood parts. The protective coating will last longer and look much better if the wood parts are sanded reasonably smooth before they are refinished.

PLAYGROUND SAFETY

After you have carefully selected and installed your equipment, it is well to supervise the area to assure additional safety. Your ushers could be used as playground supervisors before the parking

rush begins. Placing picnic tables and benches at the playground will encourage parents to watch their children at play.

Here are some safety rules to be posted at the playground units:

Swings—Don't stand or kneel on swings. Don't climb on frames. Don't jump from swing while it is still in motion. Don't stand near swings in motion. Don't swing crookedly. Don't hold a smaller child on your lap while swinging. (Some accidents are caused by wooden swing seats hitting a bystander; to minimize the chance of that, American swings now have a patented rubber-encased seat.)

Slides—Don't overcrowd platform. Only one child should slide at one time. Don't slide backwards. Don't crawl or run up the slide. Avoid horseplay.

Climbing Structures—Don't play tricks on castle towers or castle walks. Don't step on hands or feet of other children. Hold on carefully. Playing tag, jumping up and down and other show-off antics may cause bad falls.

See-Saw—Give warning to person on other end of see-saw before getting off. Hold on to board tightly when getting off and let it rise gradually so child on the other end may get off safely. Keep a firm hold. Sit facing each other. Don't



Extremely popular with kiddie patrons at the Hill-top drive-in is this all-steel American slide with a 6-foot high platform and a 12-foot chute.

bump end of board on the ground. Sit only, never stand, on the board. Only two should sit on see-saw board at one time.

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Single 3 1/2" speaker with straight cord lists at \$4.95. With 10% off for cash with order it's only **\$4.46**

Set of 2, with junction box, cash with order... **\$14.36**



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Better Projection

A Department on PROJECTION & SOUND

Setting Up a Scheme for Conversion to Wide Pictures

By GIO GAGLIARDI

HAVING ARRIVED at a decision to convert his theatre to wide-screen presentation, the exhibitor owes it to himself and to the art which he exploits to consider every possible factor and to anticipate a solution to every apparent problem. Each theatre presents its own problems to some degree, both in projection and in sound.

GIO GAGLIARDI

Each theatre therefore must be treated individually in order to obtain the best results; however, certain general concepts and methods of procedure should be followed in order to prevent costly mistakes.

First, we must realize that to make such conversions involves more than just the purchase of a new set of lenses or a larger screen. If we are to spend money for equipment with the hope that this equipment may find use for a substantial period of time, we must try to anticipate to some extent later developments in motion picture presentation.

Within the last year we have had 3-D; stereophonic sound on separate film; four-track stereophonic sound on CinemaScope film; anamorphic projection with one optical track; non-anamorphic wide-screen projection with various aspect ratios; Perspecta sound from one optical track; and the promise of anamorphic prints in a compression ratio different from that of CinemaScope.

All of the processes available are competing with one another for spectator appeal, and so far the public has not seemed to show any sharp-cut preference generally. It is even possible that other innovations may come along in the near future. We

must not exclude the possible resurgence of 3-D on single Vectograph film, which may be shown on large screens with anamorphic attachments; or the eventual change in film specifications to permit larger film gate areas.

The new techniques have served to stimulate new public interest in motion pictures, with an associated increase in attendance. It is up to us to maintain this stimulation and to keep the public convinced that the motion picture theatre still offers the latest and the best form of dramatic entertainment.

CHOOSING A SCREEN SIZE

Before the theatre operator begins to order equipment he should revise all his old concepts of screen sizes *versus* theatre size. During the last twenty years the technical societies of the industry made extensive surveys of the relationship between picture size and auditorium viewing distances. From these developed the recommendation that the width of the picture should not be less than approximately one-fifth of the greatest viewing distance (in a large number of theatres the width was—and still is—much less than that).

Thus, where the last row of seating was 100 feet from the screen, the picture was given a width of about 20 feet. And that was a liberal allowance! With such viewing conditions, long and even middle shots lost impact and "presence" and the close-up was more and more relied upon to bring "intimacy" and special details to the audience.

A close-up, of course, excludes much—often all—of the surroundings, the setting which helps to produce realism. (This condition is a flagrant deficiency of the restricted television screen.) Cinerama spectacularly accomplished the feat of making every middle-shot a "close-up," of including tremendous volume of beautiful detail in panoramic views. CinemaScope produc-

Rx just what the doctor ordered for
CINEMASCOPE
DRIVE-INS
and THEATRES
using huge, wide
area screens

Lorraine
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Amp.	Pos.	Grade	Neg.	Grade
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40	7x14	541C	6x9	545-20C
40-53	7x14	544C	6x9	545C
50-70	8x14	544C	7x9	545C
68-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
95-110	10x20	552-09	11/32x9	557C
115	10x20	552-09	3/8x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-170	13.6x22	523	1/2x9	555C
170-190	13.6x22	583-08	1/2x9	555CN

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ANAMORPHIC VIDOSCOPE LENS

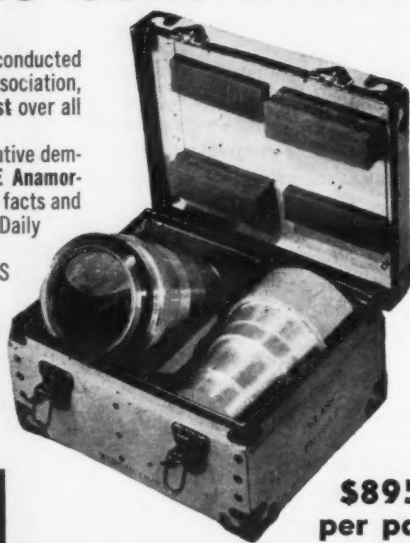
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Once again, in the most recent tests conducted by the South Carolina Drive-in Theaters Association, **VIDOSCOPE ANAMORPHIC LENS** Rated First over all anamorphics now in use.

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tions, and to some extent the cropped pictures, have a similar objective. By using a wider screen, it is possible to bring to a theatre audience a much more realistic and beautiful representation of what its members would have seen if they were located in the position of the camera.

SELECTING THE EQUIPMENT

Having noted these principles, we can now approach the task of selecting the equipment for converting projection in the theatre to such presentation. *Regardless of the size of the auditorium, and wherever it is physically and economically possible—*

1. The new picture should be made large enough so that small objects and details become fully visible to persons seated at maximum distances. This should apply for all types of picture shots.

2. The new picture should cover the greater part of the auditorium width; it should have the effect of filling the viewing field of the audience and should not appear bounded by any confining and invasive frame-work.

3. The new pictures should be bright enough to bring out the best color balance and tones.

4. The new pictures should be rock-steady and sharply focused.

For a long time, product will alternate between standard and anamorphic projection with a variety of aspect ratios. The pictures should have, if possible, the same height, however, changes in ratio being made by expanding and contracting the width.

It has been authoritatively found that in order for the spectator to be able to resolve the smallest details in the new type of picture, his distance from the screen should not be greater than three times the width of the picture. This means that the picture should have a width equal to at least one-third the distance from the screen to the last row.

The minimum distance between front rows and the screen is a subject for discussion. I have viewed pictures from a distance less than the screen width without any discomfort or eye-strain, and it may be possible that with the new CinemaScope camera lenses and VistaVision methods, picture definition can be improved to the point where even closer seating will be acceptable.

Many of the newer theatres have been built without definitely marked stages, or with very wide arches and shallow screen platforms. In these cases, new screens may easily be installed inside the proscenium arch in sizes sufficient to meet, or even to surpass, minimum requirements.

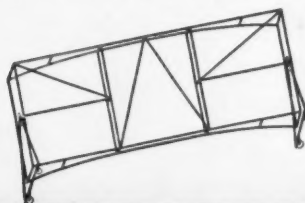
However, there are a great number of older theatres where the proscenium arches are too narrow to contain screens

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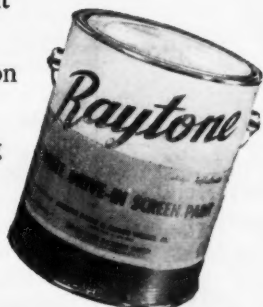


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of sufficient width to do the new pictures justice. In these cases the new screens should be relocated in front of the proscenium arch.

The improvement in appearance, the effect of modernization of an auditorium, when such a change is made, is almost unbelievable. The confining framework of old-fashioned massive arches and surrounding decorative plaster can be eliminated and the whole forward area of the auditorium will seem to open up and give dynamic "presence" to the wide-screen pictures.

ADAPTATION TO STRUCTURE

New screens and frames should be sized in proper proportions to allow for the presentation of all present and future product. Each theatre must be carefully surveyed to determine which of its sightlines will impose primary limitations.

The height of the picture may be limited by low balcony soffits. From the rear seats in the orchestra, determine what height can be made visible. From the rear seats in the balcony determine if any main ceiling structure will limit the picture height. If the projection beam is lowered to bring the picture forward or down, determine whether standees in balcony seats will interfere with the picture. For one-floor houses, determine if persons entering or leaving forward rows can cause any interference.

The width of the picture may be limited by old-style boxes, organ-lofts and air-conditioning grille-work, and possibly by fire-exit doors. In any such case, careful consideration must be given to the removal of such obstructions. Boxes are obsolete, and should have been removed long ago. Very few theatres now have organs in use and blanking out the grilles should not create any difficulties.

The worst obstacles are fire exits when they are located on either side of the stage. By checking with the municipal building department it may be found possible to eliminate them, to build over them, or to move them to another location.

SETTING UP A PLAN

Having determined what the final limiting factors will be for the picture, whether it be the height or width, a set of data should be worked out for the new projection throw similar to those in Figure 1 (page 26). Here a throw of 120 feet was selected and picture sizes were computed for several different picture heights such as are most common, ranging from 14 to 24 feet.

In each group the widths are indicated for all the common aspect ratios, from 1.33-to-1 up to 2-to-1; and also for the anamorphic aspect ratios of CinemaScope and

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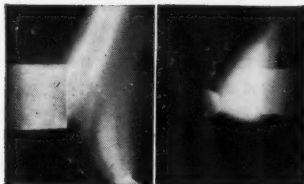
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VistaVision. The lens size corresponding to the proper aspect ratio at a projection throw of 120 feet are also indicated.

Bear in mind that since projection lenses at present are made in only ¼-inch steps, the actual picture sizes are more or less approximate, and in order to match picture masking height and width, it may be necessary to file several aperture plate sets.

ture 18 by 46 feet; then a screen 19 by 47 feet and its proper frame should be installed. On this screen it will be possible to project a 1.66 ratio picture equal to 18 by 30 feet, or a 1.85 ratio picture equal to 18 by 33 feet.

When VistaVision is available, it will be possible to project a picture 18 by 36 using either a simple short focal length lens of

and by moving side masking to selected positions for each type of picture.

PROJECTION LIGHT SOURCES

Now what projection lighting equipment must we have in order to make these new pictures bright enough for proper presentation? The new metallic screens give

FIGURE 1—Comparison of picture size and lens focal length for equal picture heights using all aspect ratios. Calculated for 120-foot throw.

Aspect Ratio	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.	Picture Size	Lens F. L.
1.33	24 x 32	3.00	22 x 29	3.25	20 x 26	3.75	18 x 24	4.00	16 x 21	4.75	14 x 19	5.25
1.66	24 x 40	2.50	22 x 36	2.75	20 x 33	3.00	18 x 30	3.25	16 x 27	3.75	14 x 23	4.25
1.75	24 x 42	—	22 x 38	—	20 x 35	2.75	18 x 32	—	16 x 28	3.50	14 x 25	4.00
1.85	24 x 44	2.25	22 x 40	2.50	20 x 37	—	18 x 34	3.00	16 x 30	3.25	14 x 26	3.75
2.00	24 x 48	2.00	22 x 44	2.25	20 x 40	2.50	18 x 36	2.75	16 x 32	3.00	14 x 28	3.50
ANAMORPHIC:												
2.00	24 x 48	3.00	22 x 44	3.25	20 x 40	3.75	18 x 36	4.00	16 x 32	4.75	14 x 28	5.25
2.35	24 x 56	3.50	22 x 51	3.75	20 x 47	4.25	18 x 42	4.75	16 x 36	5.75	14 x 33	6.00
2.55	24 x 61	3.50	22 x 56	3.75	20 x 51	4.25	18 x 46	4.75	16 x 38	5.75	14 x 36	6.00

This operation has been found tedious; it must be undertaken with painstaking care, however, in order to get the various types of picture to fit their correct masking frames. Let us assume that the limiting factor for a theatre with a throw of 120

2.75 inches; or if squeezed prints are available, using a 4-inch lens and a 1½ anamorphic attachment.

With four-track stereophonic CinemaScope prints, and 4.75-inch lenses, a 46-foot picture may be obtained. If a single-

a considerable *brightness gain* when compared with "white" screens. This gain will vary from two to three times when the screen is viewed from the center, but it will drop to less than one when the screen is viewed from the extreme sides (angles of 45°).

Since this reflectivity will drop as the surfaces age and become soiled, it has been found necessary to demand a light intensity at the center of the screen of about 10 to 12-foot candles. From *Figure 2* we can determine with fair certainty what type of lamps, carbons and operating current combinations will produce this amount of light for a given picture width.

Figure 2 has two columns which are interesting. One shows maximum picture size when using short focal length lenses only. The other shows maximum picture size when using the combination of lenses and anamorphic attachments. Let us consider our example in the light of these data:

If we use regular lenses, an aspect ratio of 1.66, and a picture 30 feet wide, it will be possible to utilize suprex carbon arcs with 14-inch reflectors, burning a 9mm positive at a maximum current of 70 to 75 amperes. If, however, we wanted to go to a ratio of 1.85, or 2.0, with pictures 34 and 36 feet wide, these lamps would not provide sufficient light to produce the required brightness.

Similarly, using anamorphic lenses to project VistaVision squeeze prints in a 2-to-1 aspect ratio (1.5 compression) a pic-

FIGURE 2—Picture widths allowing 10-12 foot-candles at center of screen, according to various types of carbon trims and lamp optical systems, for short focal length and anamorphic lenses.

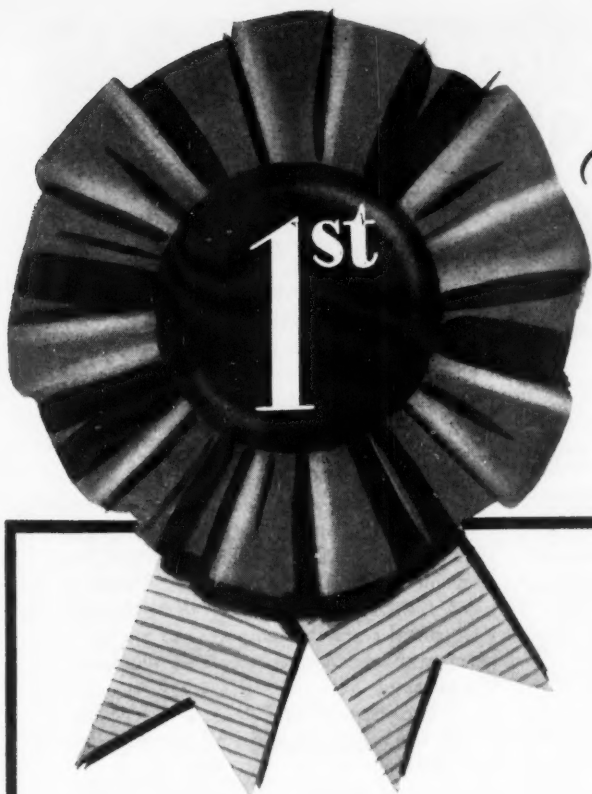
Pos. Carbon	Arc Amps.	Lamp Optics	Short F. C.	Anamorphic
8mm suprex	63-65	14" Reflector	28 Ft.	36-37 Ft.
9mm suprex	70-75	14" Reflector	32 Ft.	41-42 Ft.
10mm H. I.	95-100	16" Reflector	36 Ft.	48-50 Ft.
10mm Hitex	135	16" Reflector	42 Ft.	58-60 Ft.
11mm H. I.	122	16" Reflector	42 Ft.	58-60 Ft.
13.6mm H. I.	160	Quartz Condensers	36 Ft.	48-50 Ft.
13.6mm Hitex	180	Quartz Condensers	42 Ft.	58-60 Ft.

feet is the height and that this is 18 feet. In *Figure 1* we note that the width of such a picture may range from 24 feet for the old aspect ratio of 1.33, up to width of 46 feet for the CinemaScope full ratio of 2.55.

Let us assume that the front end of the auditorium can be rearranged to take a pic-

track CinemaScope print is used, then for the same projection lenses a picture 18 by 42 feet can be projected.

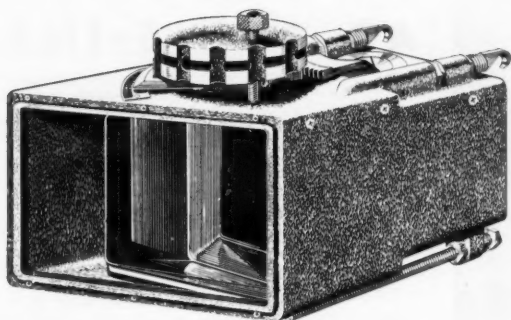
All of the above procedure can be performed rather simply by using fixed top and bottom masking for the screen, since a height of 18 feet is maintained at all times;



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3. Highest definition—with sharpest pictures edge to edge.
4. Elimination of distortion due to curved screens.
5. All glass surfaces easily cleaned.

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The Super Panatar is truly a *variable* anamorphic lens. It can be converted to any aspect ratio from standard to Vista Vision to Cinemascope. The only adjustment required is a twist of a single knob. It has been approved for use with all existing systems—and will take care of any new systems that may be developed in the future. It is your anamorphic lens for *today* and *tomorrow*!

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ture 36 feet wide could be illuminated with the same lamps operating at 65 amperes. But a CinemaScope picture of 2.55-to-1 would fall shy of the required brightness at a width of 46 feet. Considering the borderline cases, and the fact that black-and-white pictures require more illumination than color, in this latter example (CinemaScope) it would be advisable to change to more powerful lamps.

If a lower height, say 16 feet, were considered, then the smaller lamps would be suitable for all pictures. From Figure 1 you can see also that for picture heights over 18 feet, the larger lamps are definitely required in all cases.

By combining these two tables, it will be possible to determine whether existing arc lamp and d.c. supply equipment will be capable of providing the required illumination for the selected picture size. Figure 1 quantities may be computed for any projection throw and can be used for guidance in all cases.

When we go from a 20- to a 40-foot picture, the magnification of all details is increased four times. For that reason the mechanical effect of film motion is also aggravated tremendously; therefore projector mechanisms, lens mountings and focusing must be held to very close tolerances. *It is of the utmost importance that good projection equipment be used and that it be kept always in perfect alignment and repair.*

WIDE-SCREEN AT DRIVE-INS

(Continued from page 15)

drive-in in Austin. This was to put thin, feather-edged strips of fiber glass over the seams. It is impossible to see where the material has been joined after it is painted—there is no difference in texture under projection light."

All of the new screens at Ezell drive-ins are 80 x 40 feet, and they are curved to a depth of 8½ feet at the center, and tilted to lean 24 inches out at the top.

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Now in use at the Victory drive-in at Butler, Wis., in suburban Milwaukee, is the metal fluted screen developed by the Motion Picture Research Council. The Victory installation represents development of this drive-in screen since its first experimental construction at the LaMirada drive-in near Norwalk, Calif. (BETTER THEATRES for February 1954). Aluminum is now used for the surface (instead of plastic over concrete), and this is corrugated in a series of arcs, each with a maximum width
(Continued on page 46)

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NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

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3-American Playground Device Co.	10
Drive-in playground equipment. Direct.	
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7-Ballantyne Co.	32, 33
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8-Bausch & Lomb Optical Co.	8
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34—Pepsi-Cola Co.	36		
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Projection lenses. Distributor: Raytheon Screen Corp.			
36—Radiant Mfg. Co.	27		
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Projection and sound equipment. Dealers marked *.			
38—Raytheon Screen Corp.	23, 36		
Projection screens (38A), drive-in screen paint, (38B), screen brushes (38C). Unaffiliated dealers.			
39—RCA Service Co.	41		
Projection and sound equipment maintenance service.			
40—Robin, Inc., J. E.	34		
Refractors (40A), neon-gasometers (40B), projection screens (40C), projection lenses (40D). Direct.			
41—S. O. S. Cinema Supply Corp.	24		
Distributors.			
42—Strong Electric Corp., The	5		
Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 25, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 46, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 86, 90, 91, 95, 96, 97, 101, 102, 105, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.			
43—Theatre Seat Service Co.	44		
Auditorium chair rehabilitation service.			
44—Vallen, Inc.	37		
Curtain tracks and controls. Direct.			
45—Wagner Sign Service, Inc.	7		
Changeable letter signs: Front lighted panels for drive-ins (45A), back-lighted panels (45B), and changeable letters (45C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 126, 129 and NTS Detroit branch.			



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in September 1954 issue—

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Gosse Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

3—Glend Theatre Supply, 533 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1806 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1901 S. Vermont Ave.
7—Pambrux Theatre Supply, 1909 S. Vermont Ave.
8—B. F. Shewer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Prodday Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shewer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2004 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

16—Brent & Sons, 825 New Jersey Ave., N.W.
17—Bee Lust, 1001 New Jersey Ave., N.W.
18—R & C Theatre Supply, 929 New Jersey Ave., N.W.

FLORIDA

19—Joe Horowitz, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1914 N. Slappey Dr.

Atlanta:

24—Capital City Supply, 161 Walton St., N.W.
National Theatre Supply, 167 Walton St., N.W.
25—Southeastern Theatre Equipment, 291-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 361 North Ave., N.E.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Supply, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evanston:

31—Evanston Theatre Supply, 2906 E. Chandler Ave.

Indianapolis:

32—Gar-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

35—Southwest Theatre Equipment, P. O. Box 2136.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 299 S. 3rd St.

LOUISIANA

New Orleans:

38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 229 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

41—Alden Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

42—J. F. Duman Co., 12 East 23th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

43—Capital Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

49—Amusement Supply, 208 W. Montclair St.
50—Ernie Forbes Theatre Supply, 214 W. Montclair St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Fresh Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 36 Glenwood Ave.
56—Western Theatre Equipment, 48 Glenwood Ave.

MISSOURI

Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

60—McCarthy Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3319 Olive St.*

MONTANA

62—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

National Theatre Supply, 1810 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1000, Elvira.

NEW YORK

Albany:

66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 496 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:

71—Amusement Supply, 341 W. 44th St.
72—Capital Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 351 W. 44th St.
74—Joe Horowitz, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norgat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 802 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 227 S. Church St.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 200 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
Theatre Suppliers, 304 S. Davis St.

OHIO

Akron:

87—Akron Theatre Supply, 128 E. Market St.

Cincinnati:

88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Olive Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

93—Dayton Theatre Supply, 111 Volcanad St.
94—Shelden Theatre Supply, 627 Salem Ave.

Toledo:

95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

100—Modern Theatre Supply, 1933 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shewer, 1847 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

104—Blumberg Bros., 1905-07 Vine St.*
National Theatre Supply Co., 1223 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

106—Alexander Theatre Supply, 94 Van Brumm St.*
107—Atlas Theatre Supply, 402 Milltanberger St.
National Theatre Supply, 1721 Blvd. of Allies

Wilkes Barre:

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux City

TENNESSEE

Memphis:

111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 328 S. Second St.

TEXAS

Dallas:

113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Harbor Bros., 406 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 500 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:

118—Southwestern Theatre Equipment, 1822 Austin St.*

San Antonio:

119—Alamo Theatre Supply, 1909 Alamo St.

UTAH

Salt Lake City:

120—Intermountain Theatre Supply, 384 S. East First St.
121—Service Theatre Supply, 236 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA

123—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2519 Second St.
127—B. F. Shewer, 2316 Second Ave.

WEST VIRGINIA

128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1927 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

B&L Anamorphic Lens Installations Reported High

MORE THAN 90% of theatres converted to CinemaScope have installed Bausch & Lomb cylindrical anamorphic lenses, according to L. B. McKinley, vice-president of the Bausch & Lomb Optical Company, Rochester, N.Y. Conversions are now running at well over 400 a week, he said.

Mr. McKinley pointed out that there are many factors in the production of efficient lenses for projection of anamorphic prints, such as resolving power, curvature of field, and also that of photometric and visual contrast.

He also referred to the fact that the introduction of anamorphic cinematography has added yet another channel through which Bausch & Lomb is contributing to the heart of the motion picture. The company has been producing high-quality cam-

era and projection lenses since 1908. In 1940 it introduced coated projection lenses. It also manufactures elliptical arc reflectors, aspheric condenser lenses, dichroic filters to reduce aperture heat, in addition to lens adapters.

"Hilux Val" Variable Anamorphic Lens

AN ANAMORPHIC lens, variable in magnification spread from zero up to the full 2:1 ratio for CinemaScope, has been marketed by the Projection Optics Company, Inc., Rochester, N. Y.

Trade-named the "Hilux Val," the new lens is cylindrical in shape and screws directly on the objective lens without special attachments to the projector face or chassis. The variable prisms in the lens are individually adjusted by two independently controlled knobs. With the projector aligned for normal projection, the two knobs on

the anamorphic lens are merely turned until both sides of the screen are filled, making it unnecessary to shift the projector in any direction.

The variable lens can be used with all modern projectors and standard lenses, including those of speeds from $f/6$ to $f/1.8$, with either the standard 2-25/32-inch or the 4-inch barrel.

With respect to light transmission, the



manufacturer states that high-index coated glass is used. "The coating functions at its highest efficiency for the indices selected in the lens glass," it is pointed out, "and the high-index glass also permits the use of thinner prisms, further enhancing light transmission and reducing weight."

THE CORRECTING LENS

The "Hilux Val" is completely sealed in front by means of a correcting lens. It is recommended by the manufacturer that this correcting lens be used for maximum edge to edge definition, and while it is not absolutely necessary, in the interest of optimum projection the correcting lens is available and is a standard accessory for the following projection distances: *Model LA* for 60-80 feet; *LB* for 80-100 feet; *LC* for 100-140 feet; *LD* for 140-200 feet; *LE* for 200-300 feet; *LP* for 300 feet and over.

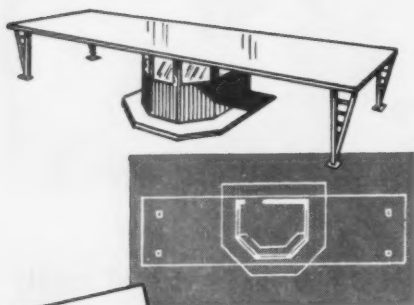
Two anamorphic lenses are supplied by the company in a fibre covered plywood carrying case to provide clean storage space when they are not in use. In addition, metal lens covers, together with a lens cleaning brush, are furnished.

Cleaning the lens is simple, since the only

NEW ATTRACTION PANEL AT CHICAGO THEATRE



New attractions panels, 26 feet long by 14 feet high, have been installed on both sides of the marquee of Balaban and Katz' Roosevelt theatre in Chicago. Wagner frames, glass and letters (24- and 16-inch) are used throughout. A new brochure on changeable copy displays for both indoor theatres and drive-ins will be supplied free to those requesting it from the Wagner Sign Service, Inc., 218 South Hoyne Street, Chicago, 12, Ill.

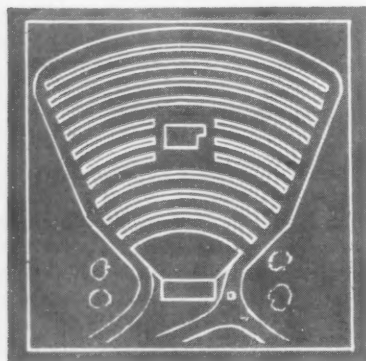


Plan your New Drive-In NOW and let us HELP

When it comes to drive-ins The Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in.

That's why we offer these services.

If you have purchased land for a new drive-in, just send us the general plan and elevations. Without cost to you we will lay out the entire theatre. If you need plans for a projection booth, a refreshment area or ticket entrance, as illustrated above, we'll be glad to furnish them without charge. And of course, we furnish you with complete wiring diagrams as well.



Now is not too soon to plan for next season. Take just two minutes and drop us a line if you're planning a new drive-in. We'd like to help.

Originators of the complete package for the Drive-In Theatres

The Ballantyne Co

1712 Jackson Street

Omaha, Nebraska

exposed surface is an outside, relatively flat glass in front which is readily accessible.

Non-Toxic Film Cleaner Announced by Neumade

DEVELOPMENT of a non-toxic film cleaning solution "which can be offered to processors and users of motion picture film at a price comparable to that of conventional solutions of the type" has been announced by Oscar F. Neu, president of Neumade Products Corporation, New York.

Trade-named "Renovex," the new solution can be used without the usual precautions regarding ventilation or exhaust equipment since the fumes are harmless and it is also non-inflammable, according to Mr. Neu. In addition the solution formula renders film anti-static so that it repels dust particles or lint rather than attracting them.

The first shipments of the new solution have already been made, reports L. E. Jones, sales manager of Neumade. A two-color illustrated brochure giving prices and details of the solution will be supplied upon request to the company (330 West 42nd Street, New York 36, N. Y.)

RCA Magnetic Sound For 14 Smith Drive-ins

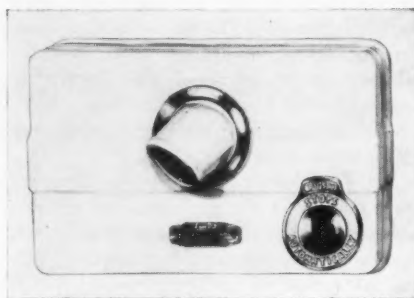
FOURTEEN drive-ins operated by the Smith Management Company, Boston, are being equipped for magnetic track reproduction, according to J. F. O'Brien, manager of theatre equipment sales for RCA. The equipment is the RCA PG-391 sound system, which includes magnetic soundheads and a mixer for single-channel reproduction of four magnetic tracks.

The theatres to be so equipped are the

66, LaGrange, Ill.; Pendleton Pike, Indianapolis, and Ridge Road, Griffith, Ind.; Natick, Natick, Mass.; East Side, Detroit, and West Side, Oak Park, Mich.; Airway, St. Louis, Hi-Way 40 Independence, and Manchester Road, Kirkwood, Mo.; Route 10, Livingston, and Route 46, Saddle River Township, N.J.; Montgomery, Cincinnati, and East Side, Cleveland, O.; and Blue-mound, Elm Grove, Wisc.

Electric Hand Dryer Of Semi-Recessed Type

AN IMPROVED model of a semi-recessed electric hand dryer equipped with a new circuit-breaker designed to prevent damage to the unit if someone places his hand on the air intake or nozzle has

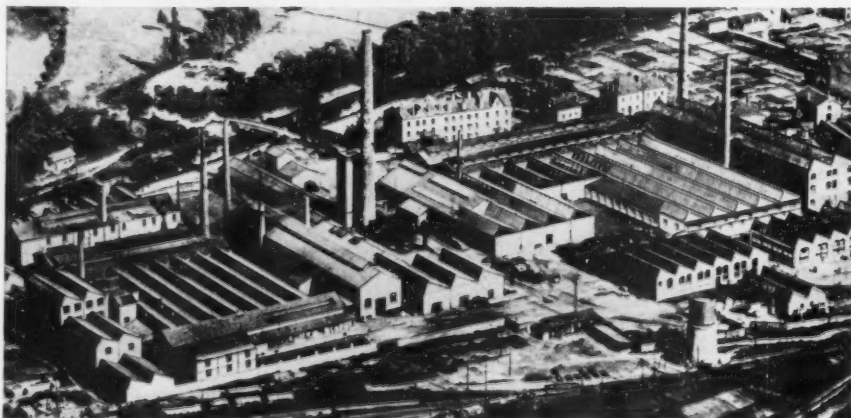


been announced by the Chicago Hardware Foundry Company of North Chicago, Ill. The unit is designed for mounting on the wall with wiring concealed.

Trade-named the "Sani-Dri," the dryer's features include instant operation by means of an easily controlled starting switch and a simplified timing device which shuts the machine off automatically. The circuit-breaker shuts off the heating element if someone applies his hand to the air intake or nozzle but automatically makes contact again when the hand is removed.

Constructed with a cast iron frame and

LORRAINE CARBONS' NEW FACTORY IN FRANCE



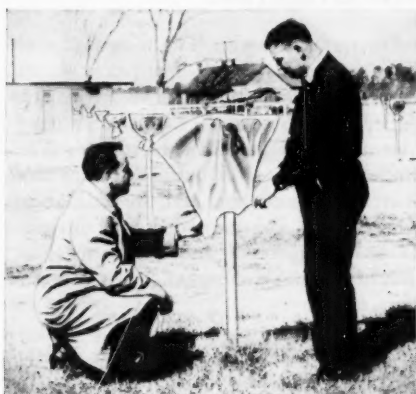
"Super-Orlux" projection carbons of Lorraine Carbons, Inc., Boonton, N. J., are now being made and stored in France in the factory and warehouses in Pagny sur Moselle, shown above. Ed Lachman is the president of Lorraine Carbons.

case, the unit has a finish of porcelain enamel. In addition to this semi-recessed model, the company manufactures a wall model for flush mounting and a pedestal model. Literature on all units may be obtained by writing the company.

New Plastic Covers For Drive-In Speakers

FLEXIBLE PLASTIC COVERS for drive-in in-car speakers, designed to resist winter cold down to 60° below zero, have been marketed by the Central States Paper & Bag Company, St. Louis.

Made of polyethylene, the covers fit snugly over the speakers and can be tied or taped closed to eliminate harm from



winter weather. They are available in two sizes—22 by 22 inches and 27 by 28 inches.

The manufacturer points out that theatre operators preferring to remove and store their speakers during the winter can use the bags to hold four speakers each for protection against dust and dampness.

TWO NEW LORRAINE DEALERS

The appointments of the Superior Theatre Equipment Company of Philadelphia and Sterling Sales & Service, Inc., of Dallas, Tex., as dealers for "Lorraine" carbons has been announced by Ed Lachman, president of Lorraine Carbons, Inc., of Boonton, N. J. The company recently introduced a new "Super-Orlux" carbon especially designed for the light requirements of wide-screen systems and large drive-ins.

NYLON-VINYL VACUUM HOSE

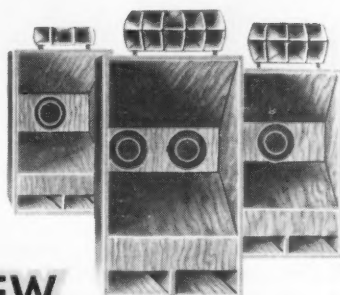
A vacuum cleaner hose of vinyl-covered nylon for heavy-duty institutional service has been developed by the Flexaust Company, New York. The nylon-vinyl construction makes for extreme lightweight,

Ballantyne 2000 Series Package *Budgeted for Small Theatres*

Here's the whole ball of wax at a price you can afford and with built in quality that gives even the larger theatre a real run for its money. Every part is of the well known Ballantyne quality... and you get Ballantyne's personalized service when you buy. Write us today if you are considering stereophonic sound—write us just to find out how low in price, quality equipment can be.



2 SX-400
Magnetic Reproducers
with 4-track magnetic pickups.



NEW

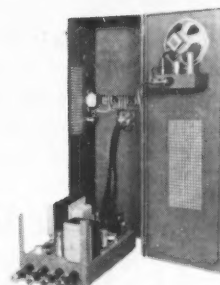
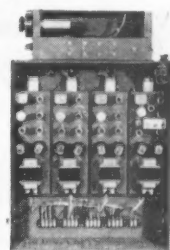
Choose either Ballantyne or Altec-Lansing

Now you can choose either Altec-Lansing or Ballantyne Speaker Systems. To give theatre owners as broad a choice as possible, you can now have either system. Each system is complete with necessary equipment.

1 SX-524 Pre-amplifier

3-SX-520 pre-amplifier units
1-SX-519 pre-amplifier units

Has 12,000 cycle
trigger for control
of Surround
speakers.



1 SX-527

Power Supply
1-SX-522 Power Supply
1-SX-526 Monitor amplifier speaker

The **Ballantyne** Company

1712 Jackson Street

Omaha 2, Nebraska

GOLDBERG BROS.
DENVER COLO.

"no draft"
CASHIERS
Speaking tube

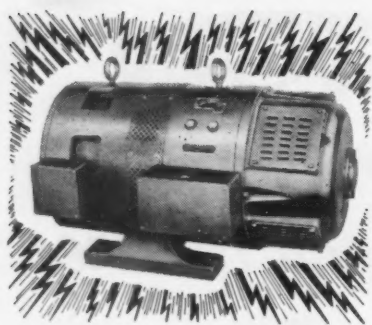
\$6.00 — 2 1/4" to 4 1/4" opening
\$8.00 — 2 1/4" to 5 1/2" opening

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The Biggest Values in
MODERN THEATRE SEATING

The widest choice
from the lowest
priced to the most
luxurious. Free
planning service.
Write for literature.

IDEAL SEATING COMPANY
Grand Rapids, Mich.



POWER
with a **PLUS!**

ROBIN-ESCO
Super-power

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

'ROBIN-ARC' 3-Phase Selenium RECTIFIER

Engineered for Wide Screen and 3-D Projection Systems

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Immediate Delivery

Write, wire or phone for details

Sold through independent supply dealers



J. E. ROBIN, INC.

Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

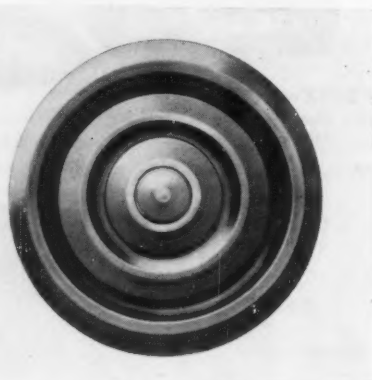
Manufacturers of
**RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES**

the manufacturer points out. The hose is available in black, yellow or orange colors and others on quantity orders. It can be equipped with different types of end fittings for various makes of vacuum cleaners or with a soft end which fits many machines. The interior diameter is 1½ inches. The lightness of the hose is designed to reduce operator fatigue; and since a 25-foot length weighs only 7½ pounds, the hose may be carried from room to room.

New "Agitair" Series Of Circular Diffusers

A NEW SERIES of adjustable and non-adjustable circular diffusers in its line of "Agitair" equipment has been announced by Air Devices, Inc., New York City.

The adjustable units have built-in seg-



mentized air controllers designed to produce any angle of air discharge from above horizontal to vertical without disturbing

the relative position of the spinning. Four 90° segments, independently adjustable, permit horizontal blows from one segment, vertical from a second, 45° downward from a third and 20° from a fourth, if desired. Intermediate angles of discharge are maintained with or without ceiling effect, it is pointed out, and all adjustments can be made after installation, according to the manufacturer.

Aluminum spinings have been constructed with an extremely wide outer flange designed to overcome inaccuracies in plaster openings and minimize the need for smudge rings. Literature describing the diffusers (Bulletin C-100) can be secured by writing the company (185 Madison Avenue, New York 16, N.Y.).

NEW LITERATURE

Fluorescent Lamps: The nine shades of "Lustra Double-Duty" fluorescent lamps are described and illustrated in a new brochure, "A Miracle of Light," issued by Lustra Corporation, Brooklyn, N. Y. The brochure presents the company's expanded fluorescent lamps line, and, in addition to general lighting information, contains pinpointed "miniature" and applications for each of the nine fluorescent shades the company makes.

Stereophonic Sound: A brochure describing and illustrating components of RCA's "Stereoscope Sound Systems" has been issued by the Engineering Products Division, Radio Corporation of America, Camden, N. J. Catalogued as "Form 2R8932," the literature pictures and lists specifications for the button-on soundhead,

BALLANTYNE EXPANDS ITS PLANT FACILITIES



In a move to expand its plant facilities, the Ballantyne Company, Omaha, makers of sound and projection equipment, has purchased new buildings adjoining its quarters in that city. The acquisition virtually triples the size of the company's space, according to R. S. Ballantyne, president, in addition to bringing all manufacturing operations under one roof so that processing control may be improved. Mr. Ballantyne said the move had been planned for some time due to the company's rapid growth, which has been spurred by theatre orders for installations of equipment for new film techniques.

"audio-sync" amplifiers and sound speakers. Also included are a photograph and features of a complete RCA projector assembly.

NEW PLANT FOR TYPHOON

The acquisition of additional factory space near its present building in Brooklyn, N.Y., has been announced by the Typhoon Air Conditioning Company, Inc. The new building, which will allow space for a 1000-foot assembly line, more than doubles the company's amount of floor area for manufacturing. Specializing in packaged air conditioning equipment, Typhoon manufactures commercial units from 2 to 25 h.p. and also carries a line of room air conditioners in 1/3, 1/2, 3/4 and 1 h.p. sizes. Expectations of a "record year" made the additional space imperative, according to Mark E. Mooney, vice-president in charge of sales.

At the time the new building was purchased it was also reported that James F. Dailey, chairman of the board, was celebrating his 40th anniversary with the company. E. L. Garfield, treasurer, has been with the firm 39 years; and Don V. Petrone, president, and Murray M. Kabili, secretary and chief engineer, have 20 years of service each.

"EXCELITE" LAMPS FOR DRIVE-IN

The Somerville drive-in theatre, Somerville, N.J., has installed new "Excelite 135" projection arc lamps burning at 132 amperes to project a picture 120 by 60 feet. The installation was made by National Theatre Supply, New York City.

NEW TOILET BOWL CLEANER

A new toilet bowl cleaner containing a special solvent designed to "literally flush away organic particles, grease, oil and gummy sludge" has been announced by Huntington Laboratories, Inc., Huntington, Ind. Called "Sani-Tate," the product is a milky white emulsion for cleaning toilet bowls, urinals, and similar porcelain items. In addition to cleaning properties, the product is an effective deodorant, according to the manufacturer. It is available in both quart and half gallon containers, packed 12 bottles to the case with six swabs included.

NEW ALUMINUM FLOODLIGHT

A new aluminum floodlight with thermal shock and impact resistant lens for 200-300 watt lamps has been announced by the Steber Manufacturing Company, Broadview, Ill.

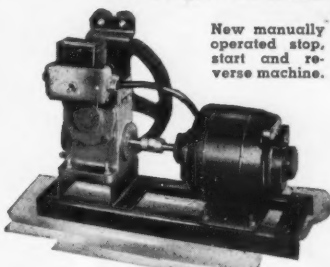
BETTER THEATRES SECTION

DESIGNERS



MANUFACTURERS

World's Most Complete and Diversified Line Curtain Track & Control Equipment



New manually operated stop, start and reverse machine.

There is no operation too large, too small, or too demanding for ADC equipment to perform . . . smoothly, efficiently, economically. We have machines available for floor or flying, and sprocket operation . . . and a complete line of automatic and manually operated stop, start and reverse curtain controls. We also make a complete line of curtain track for all purposes, including CinemaScope, wide-screen, etc. Whatever your problem, send it to us . . . we will be glad to advise proper equipment.

For further information . . . literature, prices, etc. . . write Dept. ABT-9

AUTOMATIC DEVICES CO.

2011 South 12th Street

Allentown, Pa.

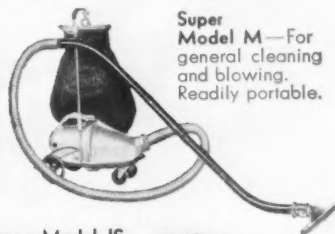
Designer and manufacturer of the world's leading curtain tracks and controls.

More Cleaning For Your Cleaning Dollar

Managers of Super Cleaned theatres often find money left over in the cleaning budget. Here are a few reasons why—

- A Super gets all the dirt the first time • Super special tools clean everything everywhere—screen, sound equipment, walls, floors and carpets, upholstery, draperies, air filters • One operator and a Super accomplish the work of several people employing less efficient cleaning methods.

For many years theatres all over America have been buying and using Super cleaners. The record shows minimum upkeep expense and years on years of efficient operating life. Four models to choose from. Let the Super dealer give you a demonstration or write.



Super Model M—For general cleaning and blowing. Readily portable.

Super Model JS—Moderately priced. Light weight, quiet, same power and pick-up as large Super.



NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th Street Toledo 2, Ohio
Sales and Service in Principal Cities

In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver
"Once Over Does It"



SUPER SUCTION

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TABLES
45" or 60" Long
CABINETS
Units of 2 to 12 Sections

Projection Booth
TABLES & CABINETS

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Sold thru Theatre Supply Dealers Exclusively

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GRIGGS CHAIRS

Comfort—the minute they're occupied!
Their Beauty sparkles!
Superior construction gives years of service.



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Oct. 31 - Nov. 4



Century

Ultra Modern Projectors
Stereo and Optical Sound
Water cooled mechanisms

BOOTH 109
CENTURY PROJECTOR CORP.
New York 19, New York

The *Light* refreshment



See you at
booths
44, 45
46



PROJECTORS
STEREOPHONIC SOUND
IN-CAR SPEAKERS
MOTOR-GENERATORS
Booths 60-61-62

GRIGGS EQUIPMENT COMPANY

Theatre Seating.
Push Back chairs.

Booths 21-22



BOOTHS -
126-127-128
129-130



SEATING
FAMOUS FOR THAT
"NECK TO KNEE
COMFORT"
BOOTH NO. 72



Specialists in
Motion Picture Sound
Booths 104-105

Helmco-Lacy

MINUT BUN
SANDWICH BARS
BUTTER DISPENSERS
FOUNTAINETTE UNITS
CHOCOLATE DISPENSERS
BOOTH 138

WHATS AND WHERE OF THE 1954 TRADE SHOW

The Event: The 1954 exposition of theatre equipment and supplies conducted by the *Theatre Equipment And Supply Manufacturers Association* (Tesma) and co-sponsored by the *Theatre Owners Association*. Tesma, TOA and the *Theatre Equipment Dealers Association* will hold their annual conventions concurrently, and at the same time and place the *International Popcorn Association* will conduct its own annual equipment and merchandise exhibit in space adjoining the theatre trade show.

The Place: Chicago's Conrad Hilton Hotel. The Dates: October 31st through November 4th.

The theatre exhibits will occupy a huge area of the main exposition hall of the hotel. Opposite them, immediately off the entrance foyer which leads to both sections, will be the IPA exhibits. The latter will embrace all phases of refreshment vending with booths arranged along aisles dubbed *Popcorn Plaza*, *Soft Drink Turnpike*, *Candy Lane*, *Hot Dog Drive*, *Ice Cream Circle*.

Tesma will have 144 booths, and IPA exhibits will add 50 more of interest to theatre operators and their executive staffs. This is substantially twice as many as any previous American trade fair related to motion picture exhibition.

Entrance to either group of exhibits is entirely free to theatre operators and their staff members. Membership in any of the convening associations is not necessary. Registration for a convention is not required of any theatre person for the purpose of attending the Tesma and IPA trade shows.



Magnaphonic
SOUND SYSTEM

THEATRE SOUND SYSTEMS

PRODUCTION FILM
RECORDERS

BOOTHS #24 & 25

BETTER THEATRES SECTION

Outdoor-Indoor Drive-In

(Continued from Page 16)

with an unusual task twice each year: They must move the projectors from one side of the booth to the other! When the indoor section closes in the spring, the projector bases must be disconnected, moved to the opposite side of the booth and set up for the outdoor theatre. This process is reversed in the winter. The task of so moving the projectors consumes about a day each time.

The projectors are RCA lighted by Ashcraft lamps with 11mm. positive trim operated at 122-125 amperes for both outdoor and indoor projection. Power supply is Ashcraft 140-ampere selenium rectifiers. The throw to the drive-in screen is 525 feet for a picture 100 feet wide; the indoor throw is 110 feet for a picture 51 feet wide on an "Astrolite" screen. Projection lenses are Kollmorgen, and sound equipment is RCA, including magnetic soundheads. The anamorphic lenses are Bausch & Lomb.

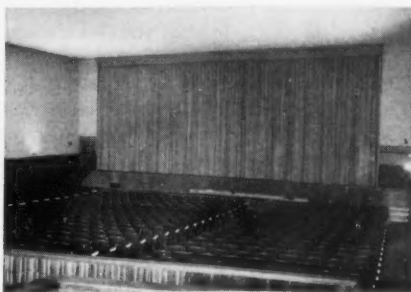
Located on the Barre Road, Route No. 2, the Moonlight's outdoor section has 11 ramps, which are spaced 42 feet apart. The distance between speaker posts is 19 feet. The screen tower is constructed of steel with the screen material asbestos board.

The auditorium is entered through a lobby in the main building where tickets are purchased at an indoor box-office. (The box-office for the outdoor theatre is a separate structure at the main entrance.) The entire main building is constructed of cinder blocks painted a light color.

Seating in the Moonlight's auditorium is divided between a main level (675 seats) and a stadium (225), with all chairs Heywood-Wakefield upholstered in pink-and-rose striped velour. The walls are "Nu-Wood" painted rose and trimmed in dark rose, and the ceiling is white tile. The aisle carpeting is a green swirl pattern.

The distance from the screen to the first row is 45 feet and 120 to the last, giving a maximal viewing factor of 2.3W.

In addition to the Moonlight, Mr. Cody also owns two indoor theatres—the Strand in Montpelier and the Strong in Burlington—besides the Twin City drive-in, also at Montpelier.



The auditorium of the Moonlight theatre seats 900.



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THE NAME VALLEN MEANS
CURTAIN CONTROL SU-
PREMACY.

PRODUCTS OF SKILL AND
LONG EXPERIENCE, VALLEN
UNITS ARE FAMOUS FOR
COMPACT GOOD LOOKS
AND SUPERIOR PERFORM-
ANCE.

*Engineering Service
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CINEMASCOPE AND OTHER WIDE SCREEN PRESENTATIONS

- Unusually high reflective efficiencies return the most light (better than 3.1 to 1 as compared to a flat white screen).
- Superior light distribution permits perfect viewing throughout the theatre.
- Imperceptible electronically-welded seams.
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- Guaranteed fire-resistant. Beware of unsupported fire-proof claims. Insist on PROOF!
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Originators of All-Plastic and Seamless Plastic Screens.

On the House

★ editorial reports and comment on events, trends, people and opinion

3-D Effect with Each Eye Viewing Both Photographs

A WAY to give motion pictures a three-dimensional effect without an exclusive image for each eye—without spectacles, screen baffles or comparable device—has reached a stage of development appearing to require chiefly refinement. It is an invention of Stewart Sheldon, long a familiar figure in theatre equipment circles as the operator of Sheldon Theatre Supply in Dayton, Ohio. With a subject which he photographed himself, he recently demonstrated the method at his home in suburban Trotwood. Wrote a reporter of the *Dayton Daily News* who was there:

"On an ordinary flat screen, pretty Barbara Tuckerman, 17, stands, sits, twirls and poses through some 40 feet of film. There's an impression of depth and roundness—not the exaggerated separation of planes as in stereo, but a natural looking roundness."

The method employs two disparate images, but these are photographed on a single film strip, one above the other, and they are printed in the same relationship. Each photograph is seen by both eyes. However, the projector shutter mechanism allows each of the paired images to remain on the screen so short a time, according to the principle of the system, that one is superimposed, as it were, upon the other by perception itself. The film travel is 120 feet per minute, with both disparate frames pulled into the aperture together.

Key mechanism of the system is a double shutter device mounted in front of the projection lens (if it were used with an anamorphic print, it could be mounted in front of the expansion attachment, we are advised). Pending final clearing up of patent matters, Mr. Sheldon wishes to withhold details of the front shutter scheme, except to say that one image is cut off from one

side, the other from the opposite. The system of course requires also a special gate and movement.

An oculist, Dr. Henry Goldman of Dayton, has been associated with Mr. Sheldon in later phases of the development and he has voiced the opinion, according to the *Dayton Daily News*, that roundness in the pictures thus photographed and projected could be detected even by a one-eyed person.

Mr. Sheldon, who calls his system "Tri-Dim," believes that it is practicable not only for motion pictures, but for TV as well.

Drive-In Operator Invents Visor for Ramp Installation

RAIN ON windshields during drive-in performances has persisted as a problem despite attempts through the years to solve it. Visors have been developed as the answer, but to be cheap enough for the management to supply them free they could not be constructed of rigid materials.

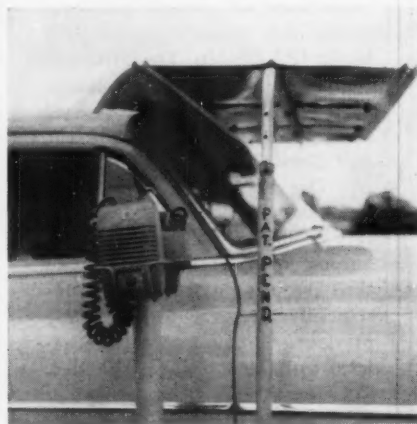
Some drive-in operators tried wiping windshields with a car washing detergent, but that didn't prove to be the easy way out that it promised to be. A really effective visor, made of metal, came on the market early this year; the cost of it, however, made it an item for the car owner to buy from the management as an accessory for his own convenience.

Now comes the built-in visor—built into the drive-in, that is, as indicated in one of the accompanying pictures of an installation. This is at the Pic 17 drive-in near Jamestown, N. Y., the owner and operator of which, N. D. Goldstein, is the inventor of the device. Writes Mr. Goldstein:

"I have installed at the Pic 17 drive-in what I believe to be the first practical all-weather windshield protector that really works. I am just getting into production on these. The patent has been applied for.

"These protectors are constructed mainly of aluminum. The shields are constructed mainly of aluminum. The shields are adjusted to any height of automobile. They present a very attractive appearance out on the field.

"The all-weather windshield protector completely eliminates the use of windshield



N. D. Goldstein's windshield protector as installed at his Pic drive-in, permanently mounted on a pipe in the ground near a speaker post.



wipers during a rain storm. It will of course keep snow off the windshield. It also acts as a shade on bright moonlight nights, or early in the evening when the glare of the sun may bother patrons."

Mr. Goldstein gave no details of construction, probably waiting for actual marketing of the equipment. The pictures indicate that the visor is mounted on a metal rod which slides in a tube set permanently in the ground near the speaker post, and can be swung across the car.



*The
Projection Arc Lamp
that is
Readily Adaptable
to All Types of
Screen Presentation!*

NATIONAL EXCELITE "135"

National's Reflect-O-Heat unit permits the great increase in volume of light at the mammoth new screens, without a corresponding increase in heat at the aperture.

The Automatic Crater Positioning Control System insures that both carbons are so fed as to maintain a correct arc gap length and to keep the position of the positive crater at the exact focal point of the reflector. Thus, throughout the presentation, the screen light is always of the same color, without variations from white to either blue or brown. The projectionist is accordingly freed from the necessity of constantly supervising the arc so that he can devote himself to the care of other technical features of projection which are not on an automatic basis and which require continual attention.

The arc is stabilized by a stream of air which maintains a prescribed system of ventilation of the area surrounding the arc.

This air jet prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.

Unit construction permits easy removal of the elements for inspection in servicing.

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"THERE'S A BRANCH NEAR YOU"

method in Management



staff supervision
institutional advertising
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and related activities

MANAGEMENT of the average indoor motion picture theatre has typically thought of the business as "family trade"—but in the outdoor field that evaluation is general and emphatic. And from this observer's observations in the Mid-South, drive-in operators are going after the whole family with increasing aggressiveness.

The Bel-Air drive-in at Nashville, Tenn., has been offering hot weather weekend specials in Midnite-Till-Dawn programs following regular shows. At \$1 per person, with the box-office opening at

10:30 p.m., four such attractions as (to cite a recent program) "Bowanga Bowanga," "Million Dollar Legs," "Main Street Girl" and "Assassin of Youth" can be seen by those wishing to stay all night.

"Come early, stay till morning, make your plans to spend midnight to dawn with us," said a newspaper advertisement, and C. H. Kuerst, owner of the Bel-Air, reported "very satisfactory" business for the first two all-night shows.

The Sunset drive-in at West Memphis, Arkansas, is making a try in the other direction with an "Early Bird Hour." Those who arrive at the theatre as early as 6:30 p.m. can see the show for 50 cents. After 7:30 the price is 75 cents.

Reproduced at left is an example of cooperative institutional advertising by indoor and outdoor theatres in Chattanooga.

Building Family Trade For Mid-South Drive-Ins

Reporting devices used the past summer to emphasize the outdoor theatre as a safe, entertaining place for all from 8 to 80.

The Sunset drive-in tried something in televising the Marciano-Charles championship fight that the management is certain to try again for special events. The regular admission price was \$2.75 per person and the proposal was that for \$1 (four paid admissions) a car would be admitted carrying as many as could get in it. The copy for the newspaper advertisement read:

"Load in your family, neighbors and friends. Bring extra chairs, pads or pillows that can be placed around the car for their comfort." There is still segregation, so a section accommodating 150 cars was reserved for negroes. The take at the Sunset for the fight showing was in excess of \$5,000.

A COOPERATIVE PROMOTION

Ten Chattanooga theatres, three of them drive-ins—Skyway, Broad Street and Red Bank—cooperated the past summer in staging "Treasure Nites," at which a 1954 Ford and 500 gallons of gas were given to a ticket holder at one of the theatres. The drawings were usually staged on Saturday night, and there were tie-ins with a Ford

HOLIDAY HINTS!
A HOW TO ENJOY THE OUTDOORS!
Remember Last 4th Of July...
WHEN PEOPLE DID THIS! —OR THIS!




FISHING IS FINE SPORT BUT DON'T RUIN YOUR HOLIDAY BY LETTING THE SUN RUN YOU!

- 1 Wear A Long Sleeved Shirt And A BIG Straw Hat.
- 2 Take Along Plenty Of Sun-Tan Oil And Insect Repellent.
- 3 Make The Kids Wear Life Preservers — You Too.

WHEREVER YOU GO DRIVE CAREFULLY! BECAUSE WITH A 3-DAY WEEKEND THE HIGHWAYS WILL BE JAMMED!

- 1 Don't Pass On A Hill Or A Curve.
- 2 Be Ever Prepared To Encounter The Hot Rod Who Has More Fuel In The Stomach Than In The Gas Tank.
- 3 Don't Be A Hot Rod Yourself!

B HOW TO ENJOY THE INDOORS!
IF YOU ELECT NOT TO BRAVE THE CROWDED HIGHWAYS AND WANT, INSTEAD, TO SPEND A QUIET, RELAXED, ~~GOOD~~ HOLIDAY WITH THE ENTIRE FAMILY MAY WE SUGGEST:
Enjoy the July 4th Week End in the Comfort of Your AIR-CONDITIONED
NEIGHBORHOOD THEATRE
OR IN YOUR WIND-SWEPT
DRIVE-IN THEATRE!

agency and with distributors of Pan-Am gas.

At Rossville, Ga., Jay Sadow, drive-in owner, offers free pony rides to youngsters during intermissions. He got good publicity on this from a double-column photo in the *Chattanooga Times* showing him chaperoning a pony excursion. Mr. Sadow also owns Lookout drive-in at Chattanooga. He is a good example of what the alert drive-in theatre owner can do to get the attention of the public in this highly competitive age. Here are some of the things that are proving successful at the Lookout and at the Starlight in Rossville:

BUMPER STRIPS ON CARS

The use of bumper strips on patrons' cars to advertise the theatre. He finds that most patrons readily assent to the placing of these strips on their cars. He also uses printed window cards and heralds in choice spots.

Kiddie playgrounds with every type of device obtainable. Constant care is taken for the safety of the children using the equipment there.

Contests staged between shows once or twice a week. These are scheduled to send early show patrons home in a good humor and to give a joyous welcome to those coming in for the late show. A favorite contest prize is a registered pup or a thoroughbred kitten, beside many kinds of refreshment prizes.

For a few minutes of strictly kiddie fun, there is the "chicken chase," when a prize "frier" is released and some lucky youngster is able to grab and take home tomorrow's dinner for the whole family. One night there was a "flying saucer" contest; on another a "grab-a-poke" competition.

Major Sadow believes that nothing beats "good pictures, clean operation, courtesy and advertising" for attracting people to a drive-in. "In all our promotion we think of the entire family, we are bidding strong for all of them to come," he pointed out. And his drive-ins offer a full evening meal at a reasonable price before the start of the first show.

MOTHER'S AND FATHER'S DAYS

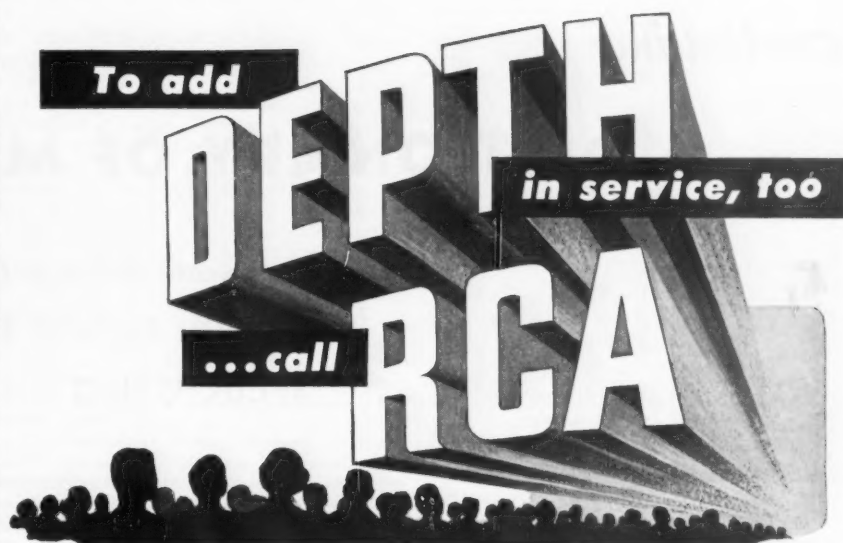
Crescent Amusement Company drive-ins this year exploited Mother's Day and Father's Day by awarding the following prizes:

A month's pass to the father (or mother) attending who had the greatest number of living children.

A month's pass to the youngest father (or mother) present.

A month's pass to the oldest father (or mother) present.

A month's pass to the father (or mother) travelling the greatest distance to attend the theatre.—P. R. Russell.



RCA Theatre Service engineers are on the job with the type of sound service your theatre system needs. Optical or stereophonic sound . . . there's no problem too tough for these experts who are backed by the vast technical

resources of the Radio Corporation of America. Prompt, dependable RCA Theatre Service has played a top supporting role with exhibitors throughout the nation for more than 25 years!



RCA Service Company, Inc.

A Radio Corporation of America Subsidiary
Camden, N. J.

You Can Save \$400 a Year

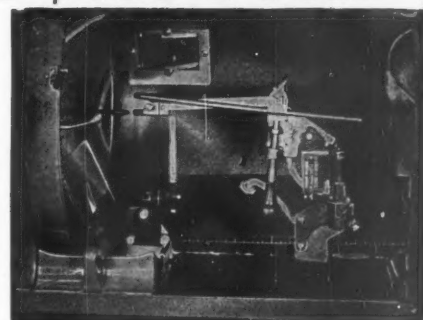
if you have Ashcraft "D" or "E", Brenkert-Enarc, Peerless Magnarc, or Strong Mogul projection lamps, by using the

CRON-O-MATIC Fully Automatic CARBON SAVER

Uses positive carbon stubs of any length, without preparation. . . . When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation. Burns average lengths (3¼") down to ¾", saving 2½" or 22.2% of carbon costs. . . . Average saving \$400.00 annually.

Only \$42.50

If your dealer can't supply you, order direct.



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2451 W. Stadium Blvd., Ann Arbor, Michigan

- ☐ Send literature on the Cron-O-Matic.
- ☐ Ship Cron-O-Matic.
- ☐ C.O.D. including postage.
- ☐ Remittance herewith.

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THEATRE
STREET
CITY & STATE

EXPORT: Frazer & Hansen, Ltd.
San Francisco, New York, Los Angeles

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 29.

continuing

A DICTIONARY OF MAINTENANCE



WE'RE HEADING into the "home stretch" on our Dictionary of Maintenance. Though this was one of the more difficult phases of our discussion of theatre management, we do hope the maintenance dictionary will serve

as a useful source of information for inspection schedules and in making small repairs, changes and improvements around the theatre at little cost, using theatre personnel as much as possible.

We appreciate the comments many of you have been kind enough to make about the series, and we shall continue to incorporate the suggestions sent in which other managers and their staffs can utilize.

Now to continue, we go to "V"—

V

VALVES—There are so many valves connected with the various items of theatre equipment (ranging in size from $\frac{1}{8}$ -inch valves on drink machine lines to 6-inch valves on water mains) that it is impossible to do other than generalize here on their repair and maintenance. Generally speaking, the larger valves require repacking periodically when they begin to leak, whereas the smaller valves need to have the valve seats replaced with new material. The valve stems should be oiled or greased. Those valves activated by automatic controls (such as some gas lines which work by thermostatic control) must be checked for accuracy of operation, with moving parts oiled and cleaned regularly.

VENDING MACHINES—This section includes all those machines used in theatres for automatic dispensing, dealing first with conditions common to nearly all vending machines rather than detailing and repeating the same information for each type.

Coin Mechanisms: Various models and types are extant, but the basic principle remains the same: To activate the vending mechanism upon insertion of the proper coins, and to reject fraudulent coins. Electrically operated units have "slug rejectors" which will refuse to accept washers, bent coins and slugs. Pushing of a release lever will return the defective or fraudulent coin to the would-be purchaser. The mechanism can be set for various prices; on electric units this must be done at the factory.

Locations: The secret of success in operating any vending unit is at the exact location best suited to its particular purposes. For example, ice cream and other food vendors, and usually drink machines, should be placed near the refreshment stand and located so the incoming patrons must almost stumble over them in passing by. (Thought should also be given in some

Nineteenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

situations to location of the entire refreshment area with reference to possible intermission periods.) Cigarette machines are best located prominently on the way out of the theatre, as it is then the patron feels most in need of a smoke. Scales are best placed inside restrooms. Similar considerations for other types of vendors will indicate the choice spots, though it is sometimes a matter of trial and error to determine the most effective sales location.

Change Machines: If your vending machines are not equipped with change mechanisms, it is possible to install a small pedestal or wall unit which does nothing but make change. Naturally this should be located near the vending machines.

Beverage Machines: Both single and multiple drink machines are available, vending either cups or bottles. For obvious reasons, most theatres selling drinks by automatic vending machines have multiple drink units dispensing only in cups. The multiple drink vendor offers patrons a choice in flavor or brand of drink offered, and cups eliminate the problem of empty bottle disposal and storage. In cup type dispensers, syrup units must be carefully closed with perfect seals (achieved usually by rubber gaskets) so that the gas does not leak out. These tanks should be emptied and washed out periodically (though not so often as one might imagine necessary; it has been found that when these tanks are properly sealed there is very little bacteria growth, and most syrups contain a mild preservative). The syrup lines from tanks to carbonator can develop leaks, and even the slightest pin-hole leak will allow an entire tank of gas to escape overnight. To test these lines, and any other points in the carbon dioxide system, for such leaks, take an old shaving brush and brush soapy water over the outside of the lines and any leaks will immediately become evident.

Whether contained within the machine or located elsewhere with the gas being piped into the unit, the carbon dioxide tank must be watched. At the gas tank on the outlet there should be a valve with two gauges, one indicating the total pressure *within the tank*, the other showing the pressure at which the small valve (between the gauges) allows the gas to go to the machine. (Consult your machine service manual for proper pressure setting.) This outlet line runs to the carbonator, which is a mixing device to carbonate water coming from the water lines. Test all these lines with the soapy water routine.

The carbonator in most cases is the drink cooling unit. Through a block of metal, such as aluminum, run copper tubes carrying the refrigerant, and the block receives the water as it is carbonated. Syrup lines also run through this carbonator block so that the syrup

Popper Heating Elements Alone May Be Replaceable

Under Popcorn Machines in the July installment of "A Dictionary of Maintenance," we stated that if the heating elements of a popper burned out, it was necessary to obtain a service kettle from the manufacturer pending repair. We are advised by H. E. Chrisman of the Cretors Corporation, that the heating elements of the poppers manufactured by that company are themselves replaceable and it is not necessary to return the kettle to the factory. He adds, "Elements in our machines can be replaced in about 20 minutes."

also is pre-cooled prior to mixing with the carbonated water at the mixing valve just above the cup. There are occasions when these carbonator blocks develop leaks, either in the metal container, or in the lines as they enter or leave the block. These must be promptly corrected; if the leak is in the block, it should be replaced by the factory as it is not practicable for local welders to deal with the damage.

Syrup lines are controlled by a series of valves, one for each line, so that the desired amount of syrup can be "thrown"—dispensed—for each drink. Adjustment of the valve is relatively simple, but determination of the correct syrup throw is a bit more difficult as it frequently is impossible to separate the syrup from the carbonated water to measure each individually. So a test with unit known as the Brix tester is undertaken. This gadget looks like a hydrometer as used to test a car battery, and it acts in much the same manner to measure the syrup content of the finished drink. The general unit of measure for most syrups is 1 ounce of syrup to 5 ounces of water, giving a standard 6-ounce drink. (The trouble with testing by taste is that after sampling a number of drinks, one is inclined to lose his exacting taste. If the drinks are too watery, patrons will let you know about that! But if you give too much syrup, you are giving away your profits. Overall, you should be able to calculate, at the end of an accounting period, if syrups are strictly measured, as you should get from

112 to 120 drinks per gallon of syrup (allowing for tests and wastage).

Attached to the carbonator is a *thermostatic control* for lowering or raising the temperature of the drinks. Inside the cabinet of the machine is a control connecting with this (such as the Ranco control) which can be set to cut on and cut off the compressor at predetermined temperatures; and on top is a wheel which can be turned to right or left to give a colder or warmer drink.

The *compressor* of a drink vendor must be serviced regularly. The motor must be oiled and the belts to the compressor must be tightened or replaced. A full charge of refrigerant (generally Freon) must be kept in the machine; this can be tested and additional refrigerant pumped in as required. Cooling coils should be brushed free of lint and dirt.

The *cup dispenser* is usually manufactured under separate patents and is a standard unit. If the turret doesn't turn at times, this is an indication that cups in the cup well are below the turning switch, or the switch itself is defective. Usually the addition of half a dozen cups will activate the turning mechanism. Cups may stick together, or come into the dispensing mechanism at an angle, which means the mechanism will jam and let a cup out every other time (if at all). Take all the cups out and see that they drop in place at a vertical angle. The motor on the turret should be oiled regularly. If there is a lag between the time the cup drops and the syrup begins to flow into the cup, adjust the timing wheel.

There may be an overflow system, like the float assembly in the water tank of a toilet; however, when the float valve reaches a dangerously high level, it cuts off an electric switch, which prevents any further drinks being vended. This is a desirable unit to have on a drink machine where costly rugs may be damaged by overflow of drink syrups. Where it is not an integral part of a drink vending unit, the attendants must be cautioned to empty the overflow can very promptly.

An *anti-jackpot relay* is part of the newer drink machines. A switch inside the cabinet will cut off the entire system in the event of a "jackpot"—when the machine continues to run with no cups coming down but drinks continuing to flow. This relay is most important for theatre vendors. When it stops the machine, maintenance personnel can correct the trouble (usually a stuck switch) and throw the relay back into operating position.

To protect the many fractional motors and the intricate mechanism within the drink machine, a fuse block is installed somewhere near the inlet electric line. This should *never* be fused for higher wattage than prescribed in the service manual. As a matter of fact, the use of *Fusestats* which cannot be fused higher than the initial fusing are desirable.

For temporary installations, or those difficult to reach with regular piping, copper tubing may be used to connect up the *water lines*. But the manual should be studied for proper sizing, and if the run is longer than 50 feet from unit to water main, a slightly larger copper line may be needed. This is because most drink units utilize the city water pressure in dispensing the drink, and water running a long distance through a small line may reduce that pressure to the point where it will not satisfactorily furnish a drink. There are two cures for such a low pressure situation, a larger water supply line to the unit, or the installation of a water pump to bring pressure back up to the required level. A manual shut-off valve should be placed on the water line somewhere near the drink machine, preferably outside of the machine at the rear, so any attendant can cut

the water off in case of an emergency without looking around for engineers or keys.

Each type of multiple drink machine has its own individual style of *drink selector*, but the principle is the same. Pushing a button on the selector activates an electrical contact which opens that particular syrup line. The primary problem here is that a button may become stuck and continue to vend that one syrup regardless of the choice of the next patron! Usually this is due to a weakened or broken spring, which can be replaced without much trouble. If it is in the electrical switch, the contact points may need separation, with an added drop of oil on the moving parts.

Candy Machines: Both manually operated and electric candy vending machines are used in theatres, with the preponderance favoring the manual units. Manual units are very simple, being operated by pulling or pushing levers which release candy from one of several selection slots after the deposit of the requisite number of coins frees the mechanism for operation. Both 5¢ and 10¢ candies can be sold in these units, with separate price adjustments on each slot vending release.

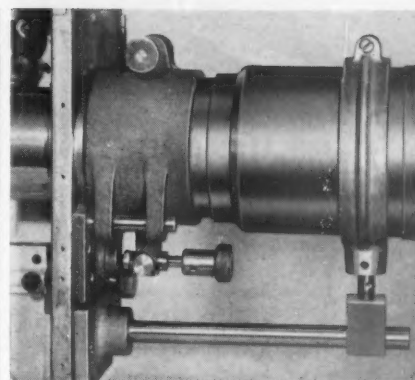
Mechanical units with electrical operation require service for the coin mechanism, as with all electrical coin mechanisms, plus oiling and adjusting of the vending motor and its cam shaft.

Candy machines are available in refrigerated models, permitting sale of soft candies even in the hottest weather. Air-conditioned theatres have little use for this expensive equipment, but those houses not so fortunate to be so equipped and having difficulty with candy melting in hot weather might be interested. The refrigerated model has a compressor and cooling coils, and this requires the same service specified for compressors of *Ice Cream Machines*.

Cigarette Machines: These are often the property of a concessionaire, in which case the owner-operator is responsible for maintenance. Otherwise the manager and his service staff must have a working knowledge of these vendors. Each manufacturer furnishes a service manual for his particular type of vendor, and the manager should keep this on file for ready reference. Also, if possible, an arrangement should be made for outside help by an experienced cigarette machine operator or mechanic for service which is too intricate for theatre personnel. There are some complicated electrical relays for the various brands in the vending slots.

Cigarette machines generally do not have change making units on the coin mechanism, as they operate at fixed prices; some units take nickels and dimes as well as quarters; some only quarters. There are also available extra units for handling pennies, if desirable, though operators usually insert the pennies (if any) inside each pack of cigarettes. Most theatres operate their cigarette machines on a flat 25¢ charge, which simplifies matters. The slug rejector and coin mechanism function the same as on drink machines, though the refund device may be slightly different (when the desired slot is empty of cigarettes and the patron wants his money back; these may be operated by magnetic relays, which burn out in time and require replacement). All moving parts of the vendor should be oiled regularly, and the vending motor and its mechanism should receive particular attention in this respect. In case of non-operation, check first the question of full slots of cigarettes; second, see if the small fuse is blown, or the reset button is operating, or coin mechanism is properly functioning. If those remedies don't work, it's time to call in your outside service.

CONTINUED ON PAGE 46



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Progress Depends on What Kind of Changes You Make

says

Charles Jones



... owner-manager of the Northwood theatre, Northwood, Ia.

NORTHWOOD, IA.

CHANGE, being the universal law of nature, has finally caught up with the picture industry. Not that there hasn't been gradual improvement, mostly unnoticed, in the making and showing of pictures over the years. There has actually been some changes taking place in the past year that have convinced the paying public that movies are coming up with something as new and different as they've been claiming to deliver ever since Texas, TV and Tranquility hit us the rabbit punch back in the late '40s.

The change causing the most comment since the advent of sound has come mostly from the production branch of the industry. We used to show a picture of a man standing up. Now we can show a picture of a dachshund standing up.

In the old days we pointed a speaker at the audience so that we could direct the sound at them so as to bring it closer to the patrons' impression of the point of origin. We remodeled our houses, or hung drapes all over the auditorium, to enhance this impression and avoid the bounces of sound waves from chandeliers, crooked walls and exposed plumbing. Now we add speakers to every nook and cranny, shooting sound waves in all directions, bouncing 'em off bald heads without respect for age or occupation.

Maybe this alteration of screen technique is something like the first railroad train run from New York to Boston, which Thoreau described as "an improved means to an unimproved end." Nevertheless, it exemplifies the law of constant change that irrevocably applies to the nature of things. Whether or not any of us like constant change is of no consequence. It is inescapable.

This nation has been too busy growing up to occupy itself very much with art and philosophy. To think calls for time, and time is probably the shortest commodity on the American market, excluding coffee. Thought for thought's sake has never been one of our great interests either socially or industrially. We have always been too

hell-bent to arrive at the ends to consider seriously the means. We even set up a vast and expensive educational system without a defined purpose.

More than seldom do we arrive at a worthless end after traveling rough and barricaded roads to reach it. Whether it be in education, religion, government or industry we first ought to have a pretty dependable measurement of what our efforts are aiming at, then a workable means to accomplish it. Too often, however, when the feeling comes, "it's time for a change," we go off half-cocked.

One change I would like in our industry is a change of purpose. We are all part of one big industry, tied together, each in each division depending on the functioning of the other branches. We are more than just Production, Distribution and Exhibition—we are the Motion Picture Industry. It is high time all members of every branch of the industry got to thinking of themselves as such. We give lip service to that idea, but we don't live it.

Needed throughout the business is sincere thought about the implementing of the fundamental fact that we are *one united industry*. We must re-define our purpose and our means of attaining it. It boils down to what? . . . why? . . . and how?

As a united industry, our goal should be reasonable prosperity for all our constituents. Our purpose should include the supplying of culturally constructive entertainment to a world of people who are constantly gaining more and more leisure time. That time can be used for bettering or worsening the conditions of man on earth. We are the custodians of a medium which figures mightily in the use of those leisure hours. We could well apply the Golden Rule to *both* ourselves and our public.

Sure, that's idealistic. So is Christianity. But we'd better spend a little less time on our balance sheets and fiscal reports and a little more time on our ideals, or we as an industry may find ourselves on the outside looking in.

Change in the products and workings

of an industry is a very healthy thing in the long run—if its purpose is well defined and its means clearly thought out.

What are we now actually trying to do? Surely it ought to be more than just to make money. Production certainly has a greater obligation in making movies than to support some individuals at princely living standards. Distribution can't well serve the industry if it's blind to all except dividends. Exhibition should most assuredly be more than a group of people scrabbling to get out of debt.

We, as an industry, are responsible for a great art. It probably represents the greatest contribution America has made to the arts. We should be proud of it. We should work as a three horse team, pulling together to bring every man, woman and child of every city, village and farm in every country, state and nation the finest entertainment, the greatest cultural values and moral encouragement that we know how to give them.

Some physical changes are now going on in this business. There is even more reason for change in psychological purpose and business practice. When we take our first steps down that long road toward accomplishing those changes, then I will be the first to say that the greatest glories of the motion picture industry lie not in the past, but in the future.

Then there will be no room in the industry for cheats, racketeers and finaglers. We can accomplish it if we want to use a three-horse team. We can die scoreless with the bases loaded if we think any of us can do it alone.

For being written on a Thursday, this turned into a helluva sermon, didn't it?

Charlie

BRITISH DISCUSS VISTAVISION



Paramount's VistaVision wide-screen process was the subject of a recent meeting of the British Cinematograph Exhibitors' Association in London. Shown addressing the group is John Prendergast, a former CEA president.

BETTER THEATRES SECTION

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING

- 101—Cutout devices
- 102—Display frames
- 103—Flashes
- 104—Lighting fixtures
- 105—Letters, changeable
- 106—Marquees
- 107—Signs, attraction
- 108—Signs, theatre name

AIR SUPPLY

- 201—Air cleaners, electrical
- 202—Air washers
- 203—Blowers and fans
- 204—Coils (heat transfer)
- 205—Compressors
- 206—Conditioning units
- 207—Control equipment
- 208—Cooling towers
- 209—Filters
- 210—Grilles, ornamental
- 211—Heaters, unit
- 212—Insulation
- 213—Motors
- 214—Oil burners
- 215—Outlets (diffusers)

ARCHIT'URE & DECORATION

- 301—Acoustic plaster
- 302—Acoustic tiles
- 303—Black-light murals
- 304—Decorating service
- 305—Fabric
- 306—Luminescent paints
- 307—Mirrors
- 308—Porcelain enamel tiles
- 309—Tiles, ceramic
- 310—Wall boards and tiles
- 311—Wall paper and plastics
- 312—Wood veneer

DRIVE-IN THEATRES

- 401—Admission control system
- 402—Box-offices
- 403—Design service
- 404—Electric cable (underg'd)
- 405—Fencing
- 406—In-car heaters
- 407—In-car speakers
- 408—Insecticide foggers
- 409—Lighting fixtures (outd'r)
- 410—Screen paint
- 411—Screen towers
- 412—Signs, attraction
- 413—Signs, name
- 414—Signs, ramp and traffic
- 415—Stadium seating
- 416—Vending carts

EMERGENCY

- 501—Fire extinguishers
- 502—Lighting equipment

GENERAL MAINTENANCE

- 601—Blower, floor, cleaning
- 603—Carpet shampoo
- 604—Cleaning compounds
- 605—Deodorants
- 606—Disinfectants
- 607—Gum remover
- 608—Ladders, safety
- 609—Lamps, germicidal
- 610—Paint, aud. floor
- 611—Polishes
- 612—Sand urns
- 613—Soap, liquid
- 614—Vacuum cleaners

FLOOR COVERINGS

- 701—Asphalt tile
- 702—Carpeting
- 703—Carpet lining
- 704—Concrete paint
- 705—Linoleum
- 706—Mats, rubber

LIGHTING

- 801—Black-light equipment
 - 803—Dimmers
 - 804—Downlighting equipment
 - 807—Luminaires
- (See also Advertising, Stage)

LOUNGE FURNISHINGS

- 901—Chairs, sofas, tables
- 902—Cosmetic tables, chairs
- 903—Mirrors

PROJECTION and SOUND

- 1001—Acoustic materials
- 1002—Acoustic service
- 1003—Amplifiers
- 1004—Amplifier tubes
- 1005—Cabinets, accessory
- 1006—Cabinets, carbon
- 1007—Cabinets, film
- 1008—Changeovers
- 1009—Cue markers
- 1010—Effect projectors
- 1011—Exciter lamps
- 1012—Fire shutters
- 1013—Hearing aids
- 1014—Lamps, reflector arc
- 1015—Lamps, condenser
- 1016—Lenses, condenser
- 1017—Lenses, projection
- 1018—Lenses, anamorphic
- 1019—Magazines
- 1020—Microphones
- 1021—Mirror guards
- 1022—Motor-generators
- 1023—Non-sync. turntables
- 1024—Photoelectric cells
- 1025—Projectors, standard
- 1026—Projectors, 16-mm.
- 1027—Projector parts

- 1028—Projection, rear
- 1029—Public address system
- 1030—Rectifiers
- 1031—Reel and alarms
- 1032—Reels
- 1033—Reflectors (arc)
- 1034—Renovators, film
- 1035—Rewinders
- 1036—Rheostats
- 1037—Safety devices, projector
- 1038—Screens
- 1039—Screen frames
- 1040—Speakers and horns
- 1041—Splicers
- 1042—Splicing cement
- 1043—Soundheads, optical
- 1044—Soundheads, magnetic
- 1045—Stereopticons
- 1046—Tables, rewind

SEATING

- 1101—Chairs
- 1102—Expansion bolts
- 1103—Fastening cement
- 1104—Foam rubber cushions
- 1105—Upholstering fabrics

SERVICE and TRAFFIC

- 1201—Crowd control equip't
- 1202—Directional signs
- 1203—Drinking fountains
- 1204—Lockers, checking
- 1205—Uniforms
- 1206—Water coolers

STAGE

- 1301—Curtains and drapes
- 1302—Curtain controls & track
- 1303—Lighting equipment
- 1304—Rigging and hardware
- 1305—Switchboards

THIRD-DIMENSION

- 1401—Filters, port
- 1402—Interlocks, projector
- 1403—Monitors (synchron.)
- 1404—Selsyn motors
- 1405—Spectacles
- 1406—Aligning Film

TICKET SALES

- 1501—Box offices
- 1502—Changemakers
- 1503—Signs, price
- 1504—Speaking tubes
- 1505—Ticket choppers
- 1506—Ticket registers

TOILET

- 1601—Hand driers, electric
 - 1602—Paper dispensers
 - 1603—Soap dispensers
- (See also Maintenance)

9-54

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A DICTIONARY OF MAINTENANCE

CONTINUED FROM PAGE 43

Coffee Machines: There are two basically different types of coffee vendors. One uses powdered coffee, sugar and cream, which are mixed with hot water in a swirling bowl and dispensed in a standard wax impregnated drinking cup. The other uses liquid coffee and cream and is dispensed in a special hot vending cup. These machines have electrical contacts, similar to the cold drink vendors, which allow for selection of coffee in four ways; black, or with cream, or with sugar alone, or with both cream and sugar. The mechanisms vending these ingredients are easily adjusted to increase or decrease the quantity of each separate ingredient. Cup mechanisms are standard, as are the coin mechanisms. Moving parts must be oiled, and cleanliness is demanded on a regular and continuing basis to insure good coffee under healthful conditions.

Ice Cream Vendors: In many ways these are more practical than the open type freezer chests, which require a sales person and make pilferage easier. The various types of ice cream vendors operate on the principle that a single bar of ice cream is inserted in an individual slot on a revolving wheel or chain device so that one ice cream bar will be ejected when the mechanism is activated by the patron dropping the proper amount of money in the coin slot.

The compressor of an ice cream vendor requires periodic service. The motor must be oiled, the belt to the compressor tightened, the fan and cooling coils cleaned, the mount tightened to avoid vibration and noise, and the thermostatic controls tested for efficient operation. The degree of cold within the cabinet is controlled by a small knob on the control outside the cabinet which can be turned colder or warmer, so that the ice cream is kept hard but not brick hard. Refrigerant in the compressor must be kept up to full charge.

The cooling coils within the box attract and condense all the moisture in the freezer box (just as in your home refrigerator), but the frequency of defrosting is not so regular. Servicing of the machine should be done as rapidly as possible, with box open just as short a time as possible to prevent entrance of new moist air. And when the rhime ice has built up where it impairs the cooling efficiency of the unit, the ice cream should be removed and the entire box defrosted and cleaned out. This should be done every three to six months, depending upon local conditions.

The coin mechanism is a standard unit which is connected to a vending motor. It is usually fused separately.

The heart of the ice cream vendor is a small motor which moves the wheel or chain so that another bar of ice cream comes into place and is ejected through the chute to the sales point. Sometimes the part of the unit within the freezer box freezes up or becomes impeded by caked rhime ice. Frequently this can be released by hand, though if it is tightly frozen the entire unit may have to be defrosted.

If the electric current is cut off for any length of time, the ice cream in the machine may melt down, creating an unholy mess. For that reason, it is wise to have some one frequently check to ascertain that the compressor unit is functioning and the current always on, day and night. If the current is off more than an hour it might be wise to remove all ice cream from the unit and store it in the deep freeze where storage stock is kept. Should the melt-down catch you unawares, the only thing to do is completely defrost the unit and wash out the interior of the machine, after removing all the ice cream papers and sticks.

WIDE-SCREEN AT DRIVE-INS

(Continued from page 28)

of 3/8-inch to equalize screen light angles.

The Victory drive-in is one of a large group of indoor theatres and drive-ins operated by Delft Theatres, Inc., of which J. B. Schuyler is president and general manager. The Victory screen is 100 x 50 feet. The aluminum sheets were processed and anodized by the Manco Plating Company of Los Angeles. Specifications pertinent to projection with this screen are given by Mr. Schuyler as follows:

Ramp capacity 1,200 cars with last ramp at 900 feet from screen; widest viewing angle 43°; projection throw 380 feet. Light sources are Peerless Hy-Candescant lamps operated at 170 amperes; projection lenses Bausch & Lomb Super-Cinephor, Series II, f/1.8; and anamorphic attachments Super-Panatar. Projectors are Simplex X-L.

"Projection on this new Research Council screen," remarks Mr. Schuyler, "has been acclaimed by many to be equal to, and in some instances better than, conventional type projection. There definitely is no distortion at the sides, irrespective of where the car may be located. The light from the

back ramps is tremendous. No imperfections appear on the screen whatsoever, from front ramp to back."

The screen material was erected on the Victory's original steel tower, fastened to wood 2x6 stringers bolted to angle irons, which were secured to I-beams, thus forming a frame to be attached to the tower.

"TWINITE" SCREEN

Another development of a drive-in operating organization is the "Twinite" screen. This is the results of efforts of the Smith Management Company of Boston, to produce a surface treatment of sufficient reflectance to meet wide-screen requirements and make it feasible to start performances in twilight with conventional picture sizes. A full-scale installation of a screen for the application of this method is that of another Milwaukee drive-in, Smith Management's Blumound.

This screen measures 106 x 48 feet, on which non-anamorphic prints are projected in an aspect ratio of 1.85-to-1. A new structure was built in front of the original tower with its own concrete footings and supporting legs of steel fabrication extending through the former structure (see photo on page 15). The screen is fabricated of sheet metal in sheets 24 feet by 16 inches.

CONVENTIONAL MATERIALS

For many of the wide-screen installations thus far made at drive-ins, conventional practice has been followed in screen construction, with the face painted to provide a matte surface. As one new installation exemplifying this technique, E. M. Loew's 128 DriveIn at Burlington, Mass., has a screen 100 x 56 feet fabricated of Masonite 1/4-inch "Tempered Presdwood," laid with the rough side toward the ramps and surfaced with Raytone drive-in screen paint.

Raytone paint also forms the surface of the steel screen at a 1,100-car drive-in recently opened by Harry Appleman at Somerville, N. J. This is a structure by the DriveIn Equipment Manufacturing Company of Kansas City, with a total available picture area of 120 x 50 feet, on which CinemaScope pictures are projected to spill over all edges, while non-anamorphic prints are 85 x 50 feet.

With the projection booth in its own housing at Ramp 12 (slightly behind the refreshment building), the throw is 550 feet, allowing use of Bausch & Lomb objective lenses of 4-inch barrel in focal lengths of 5 1/4 inches for non-anamorphic projection, and of 7 inches for CinemaScope. Lamps are National Excelite using 11mm positives at 135 amperes, supplied by Hertner 135-270-ampere motor-generators. The Somerville drive-in was designed by the New York architectural firm of John & Drew Ebersson.



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The Product Digest

Rogue Cop

MGM—Fast Action Film

No synopsis necessary with this picture, since the title, "Rogue Cop," tells the whole story. A hoarse whisper in the projection room asked, "Is this a re-make? Hasn't this been made before?" And the answer is, "Twenty-five times." It's part of the stock in trade of motion pictures as entertainment.

But you need have no fear of this cops-and-robbers story. It is so round, so firm and fully-packed with excitement that any audience, or any critics, will be entertained. We never thought Robert Taylor was a particularly tough guy, but he certainly slugs it out in this one. Five members of the cast meet violent deaths, and the surprise finish is the fact that it doesn't end in a clinch.

Steve Forrest, playing Detective Taylor's younger brother on the force—whose death changes the ways of "Rogue Cop"—is a personable young man, a newcomer to us, who will have more good parts on the strength of his performance. Janet Leigh is good as a reformed night club girl, fighting her way back; and Anne Francis really turns in a remarkable job of acting, in the unpleasant and pathetic role of a pretty girl in bad company. George Raft is a gangster, suitably tough to his final shooting, and the action is well sustained throughout.

We would classify this MGM picture as excellent in its category. It compares favorably with "Detective Story"—which was a honey at the box office, and it will compare favorably with the next version, which will open next week. One thing you can always be sure of in this business—the companies will provide enough pictures in the same class, so competitive theatres can play them against each other, and the public will have a selection, if not a choice.

Directed by Roy Rowland and produced by Nicholas Nayfack, from the novel by William McGovern, the production has all the earmarks of top studio quality, which means it will please and satisfy your audiences. Some of our best friends are New York detectives, and we believe they would approve and like this film, although they always insist they don't live the way they are supposed to, in the movies. You might even make friends with municipal and civic authorities by having a preview of "Rogue Cop" for opinion-makers and the press, with top officials as your guests.

Seen in a New York projection room. Reviewer's Rating: Very Good. — WALTER BROOKS.

Release date, October 8, 1954. Running time, 92 minutes. General audience classification. Christopher Kelvaney.....Robert Taylor
Karen Stephenson.....Janet Leigh
Dan Beaumont.....George Raft
Eddie Kelvaney.....Steve Forrest
Nancy Corlane.....Anne Francis
Robert Ellenstein, Robert F. Simon, Anthony Ross, Alan Hale, Jr., Peter Brocco, Vince Edwards, Olive Carey, Roy Barcroft, Dale Van Sickel, Ray Teal

Down Three Dark Streets

U.A.—Small—F.B.I. Drama

A brisk, pungent F.B.I. mystery drama is offered in this Edward Small presentation with Broderick Crawford and Ruth Roman sharing the lead and providing the names for the marquee. Based on the novel "Case File: F.B.I.," the film has been made skillfully, and rates very well in its category.

As the story gets under way, a special F.B.I. agent, working on three separate cases, is killed. Crawford, a team mate, takes over. It seems the

answer to the murder lies somewhere in the maze of the three cases the agent was working on.

The first case in the screenplay by the Gordons and Bernard C. Schoenfeld, concerns the search for a gangster and killer, one of the F.B.I.'s "10 most wanted men." The second revolves around an auto theft ring, and the third case is an attempted extortion. Crawford starts methodically on case one and soon removes it as the answer to this quest. The same goes for number two. Remaining to be solved is the extortion-kidnap case. Crawford goes about tracking down the culprit. The extortionist has arranged a rendezvous with Miss Roman who is to turn over to him the ransom money she has collected as insurance after her husband was killed in an auto accident.

The bristling climax sees a trap set and the killer captured. Arthur Gardner and Jules V. Levy produced while the direction by Arnold Laven is striking. Lending to the effect of the story are strong background details.

Seen in the home office projection room. Reviewer's Rating: Very Good. — MANDEL HERBSTMAN.

Release date, August, 1954. Running time, 84 minutes. PCA No. 17083. General audience classification. Ripley.....Broderick Crawford
Kate Martel.....Ruth Roman
Martha Hyer, Marissa Pavan, Casey Adams, Kenneth Tobey, Gene Reynolds, William Johnstone, Harlan Warde, Jay Adler, Claude Akin, Suzanne Alexander, Myra Marsh, Dede Gainer, Alan Dexter, Larry Hudson

Private Hell 36

Filmakers—Cops and Temptation

The latest contribution to the cycle of cop-yielding-to-temptation films is one from Filmakers, "Private Hell 36." A good cast goes through familiar chores in this standard but reliable production. Taking part in the proceedings about two detectives hunting down a killer are Ida Lupino, a night club singer, Steve Cochran and Howard Duff, the detectives, and Dean Jagger, a police captain.

The story, written for the screen by Collier Young and Miss Lupino, sends Cochran and Duff after clues to a murder. It seems the murderer was free with counterfeit \$50 bills and Miss Lupino was the recipient of one of them as a tip. So with the aid of Miss Lupino as a watchful eye the detectives seek out all the possible haunts of the murderer, mostly race tracks. In the meantime Cochran falls in love with Miss Lupino and dreams of buying her the expensive things she likes.

When finally the killer is tracked down, a violent automobile race ensues in which he hurtles off a hill to his death. In his car is a suitcase of currency and Cochran promptly pockets \$80,000 to split with his partner, Duff. The latter, happily married to Dorothy Malone, wants nothing of the money and spends most of his time chastising Cochran and urging him to return it. Unrest and tension mount over the loot, especially in the light of the fact that Jagger suspects the theft. The ending sees Cochran, driven to desperation, trying to kill his partner, only to be killed himself.

There are good touches throughout the film

which lend to realistic effect. The picture derives its title from a trailer, No. 36, in which Cochran secretes the loot. Direction was by Don Siegel and Collier Young produced.

Seen in a New York projection room. Reviewer's Rating: Good.—M. H.

Release date, Sept. 15, 1954. Running time, 81 minutes. PCA No. 17084. General audience classification. Lilli Marlowe.....Ida Lupino
Cal Bruner.....Steve Cochran
Jack Farnham.....Howard Duff
Dean Jagger, Dorothy Malone

Tobor the Great

Republic—Science-Fiction

Another addition to the science fiction series is provided in "Tobor the Great." It is a standard-made production, that tries reasonably to be entertaining in its routine turns and developments. The picture most likely will have a strong appeal with the younger set.

It seems that in order to spare human lives in space ship tests a mechanical giant of metal and electronic impulses is created by a scientist, Taylor Holmes. This man-made creature is called Tobor, which is robot spelled backward. The invention is of such potential importance that a foreign power attempts to capture its secret.

Besides the spy angle, the screenplay by Philip MacDonald has worked in a love element between Karin Booth, the scientist's daughter, and Charles Drake, assistant to the scientist. When the spies fail to capture the secret of Tobor by frontal attack, they try the different device of kidnapping the scientist and his grandson. But apparently the intriguers do not reckon with Tobor. He turns on the villains with a vengeance. Billy Chapin plays the youngster in the film. One of the more interesting sequences occurs when Tobor gets what is equivalent to a nervous breakdown, and goes berserk for a few moments.

A Dudley Pictures Corp. production, it was produced by Richard Goldstone and directed by Lee Sholem.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. H.

Release date, September 1, 1954. Running time, 77 minutes. PCA No. 16909. General audience classification. Harrison.....Charles Drake
Janice.....Karin Booth
Gadge.....Billy Chapin
Taylor Holmes, Steven Geray, Henry Kulky, Hal Baylor, Alan Reynolds, Peter Brocco, Norman Field, Robert Shayne, Lyle Talbot, Emmett Vogan, William Schallert, Helen Wineton

Shield for Murder

U.A.—Schenck-Koch—Decline of a Cop

The not very pretty but seemingly always dramatic theme of a policeman's decline and fall serves as the basis for yet another melodrama. "Shield for Murder" is its title and, as produced by Aubrey Schenck and directed by Edmond O'Brien and Howard W. Koch, it represents smart, experienced film-making. From the opening credits to the final fadeout, it's an affair of increasingly mounting suspense and momentum which carries the viewer forward on a crest of violence. It's been done before, but the general audiences won't have time to think of that once they're in the theatre.

Co-director O'Brien stars as the hardened police detective, caught in his own trap on his first transgression. Supporting him are John Agar, as another detective and O'Brien's protegee, and pretty Marla English, here making

(Continued on following page)

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

(Continued from preceding page)

her film debut as O'Brien's sweetly ineffectual fiancée. Filling out the cast are a host of excellent character actors who bring into sharp focus such varied types as policemen, bar flies, petty thieves and gun molls.

O'Brien's trouble starts when he knocks off a bookie carrying \$25,000 to a big client. It first appears that the dead man was killed in the line of duty, but when the client lets it be known that he knows the bookie was carrying so much lettuce, suspicions are aroused. Wanting to beat down the rumors about his friend, Agar starts checking the case and eventually and unhappily establishes O'Brien's guilt. The climax is a hair-raising chase through the night streets of Los Angeles with the paranoic killer finally mowed down by his buddies' guns.

Such does not quite do justice to the picture. The directors have utilized big city backgrounds to excellent effect and staged one gun battle in an indoor swimming pool that's a real thriller. Richard Alan Simmons and John C. Higgins wrote the screenplay, adapted by Simmons from a book by William P. McGivern. Simmons, incidentally, was responsible for another tightly written screenplay for Schenck-Koch, "Beachhead."

Prominent in the supporting cast are Carolyn Jones, as a mixed-up martini drinker, and Emile Meyer, as the laconic detective chief. They, the bit players and the stars all turn in fine performances.

Seen at the United Artists screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, not set. Running time, 80 minutes. PCA No. 17114. General audience classification.
Barney Nolan Edmond O'Brien
Patty Winters Marla English
Mark Brewster John Agar
Emile Meyer, Carolyn Jones, Claude Akins, Larry Ryle, Herbert Butterfield, Hugh Sanders, William Schallert, David Hughes, Richard Cutting

FOREIGN REVIEW

CANGACEIRO

Vera Cruz-Columbia—Portuguese with English Subtitles

For their own special brand of exploitation, art house operators have a very promising item in "Cangaceiro" ("The Bandit"), the first Brazilian film to be shown in the United States. It comes, as do many imports these days, with an award from the Cannes Film Festival, in the adventure picture category. Of principal interest to the exhibitor are the facts that it is simple but effectively told drama of back country banditry some time in the past, handsomely photographed and beautifully scored with Brazilian folk music.

The chief protagonist is a young member of a band of Cangaceiros who rescues a pretty school teacher kidnapped by his fellows. Practically the entire film is the record of their escape through the wild bush country, pursued by the band, and climaxing in a final, desperate struggle between the renegade and the other bandits who still maintain their own peculiar brand of justice and honor. The guts of the film, however, is not in the story but in the manner in which director Lima Barreto has put it together, combining raw violence with pure romance and a touch of humor. Although fond of occasionally self-conscious character closeups, not without a bit of eyeball-rolling, and studied, dramatic long shots, Barreto has paced the film so it moves with gratifying swiftness and economy of detail to its inevitable end.

The performances are generally fine, even more effective, perhaps, because the faces are new. Alberto Ruschel is the sensitive renegade bandit whose love for the girl is equaled and overshadowed by his love of the bush country from which he fled. Milton Ribeiro is the cruel, pious bandit chief with a penchant for rings, and Marisa Prado is the pretty school teacher. Gabriel Migliore orchestrated the lovely score which adds the romance to what otherwise might seem a pretty bleak tale. H. H. Fowle is responsible for the carefully composed photography. Barreto also contributed the story and screenplay.

The film is a Vera Cruz production and Columbia Pictures is distributor.

Seen at a New York screening room. Reviewer's Rating: Good.—V. C.

Release date to be set. Running time, 92 minutes. General audience classification.

Teodoro Alberto Ruschel
Olivia Marisa Prado
Captain Galdino Ferreira Milton Ribeiro
Vanja Orico, Ricardo Campos, Adonira Barbosa, Neusa Veras, Ze do Norte, and others

White Christmas

Paramount—Berlin and VistaVision

(Color by Technicolor)

"White Christmas" is a failure-proof picture if there ever was one. It has everything any tip-top-grossing musical is expected to have, plus one thing no other attraction ever had. That one thing is VistaVision, and VistaVision is destined to be a magnetic word on theatre marquees henceforth. "White Christmas" is scheduled to world-premiere at New York's Radio City Music Hall in mid-October. This picture is likely to play right on through the winter and into the spring. Paramount calls it the "most costly and biggest musical" in its history, and the public is sure to pronounce it also to be Paramount's best.

The picture is termed Irving Berlin's "White Christmas," and it has 13 Berlin songs in it, including the title song, now an American classic. It also includes "Count Your Blessings," which is probably the best among Berlin's new ones, and sure to lead the Hit Parade. Memory has trouble digging up a past musical so well equipped musically. The picture also has five money names for top billing: Bing Crosby, Danny Kaye, Vera-Ellen, Rosemary Clooney and Dean Jagger—names that belong to five people talented beyond competitive challenge in their respective categories.

Crosby, looking half his years, sings as young as he looks, and clowns in pace with Kaye, the fastest living all-events entertainer, who reciprocates by singing back at the master. Miss Clooney handles the feminine singing opportunities potentially, and Miss Ellen dances fascinatingly and often. Jagger, who is always coming up with show-stopping performances at unexpected points in Hollywood pictures, supplies here, unaided, an honest pathos which made hardened press-reviewers choke up and cry delightedly during the final portion of the song-laden story about war-time buddies making their way in a post-war world.

In rich color by Technicolor, fortified by VistaVision, the picture opens with Christmas Eve close behind the battleline, with soldiers singing their loyalty to Jagger, who is being relieved by another general. It jumps ahead then to peace-time and follows Crosby and Kaye, as ex-soldiers, to stage and night club fame, and through diverting personal adventures that land them, finally, at a Vermont resort now owned by Jagger, and going broke due to delay in the annual snowfall and hence in patronage. They figure out what to do about putting his business on a firm foundation, and do it, which is how the heart-tug gets into what is otherwise a light and funny musical.

As written by Norman Krasna, Norman Panama and Melvin Frank, three top-talented writing men, the story plays far better than the synopsis suggests. Production is by Robert Emmett Dolan, his first producing assignment and mighty well discharged. Direction is by that most versatile veteran, Michael Curtiz. Robert Alton rates high praise for staging the dance and musical numbers in an extraordinary and magnificent colorful fashion. Musical direction and vocal arrangements are by Joseph J. Lilley and orchestral arrangements by Van Cleave. Troy Sanders was music associate. Loyal Griggs, whose "Shane" won him last year's Academy Award for cinematography, gave "White Christmas" full benefit of his skill.

Previewed at studio to press gathering that applauded its approval. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 120 minutes. PCA No. 16919. General audience classification.

Bob Wallace Bing Crosby
Phil Davis Danny Kaye
Betty Rosemary Clooney
Judy Vera-Ellen
General Waverly Dean Jagger
Mary Wickes, John Brascia, Anne Whitfield, Richard Shannon, Grady Sutton, Sig Ruman, Robert Crosson, Herb Vigran, Dick Keene, Johnny Grant, Gavin Gordon, Marcel de la Brosse, James Farnell, Percy Helton, Elizabeth Holmes, Barrie Chase, I. Stanford Jolly, Mike P. Donovan, Glen Cargyle, Lorraine Crawford, Joan Bayley, Lester Clark, Ernest Flatt, Bea Allen.

[Reprinted from last week's Herald]

The Egyptian

20th Century-Fox—Zanuck's CinemaScope Spectacle

(Color by De Luxe)

Once again Darryl F. Zanuck has sculpted a colossal work of motion picture. His first personal production in three years, "The Egyptian," in CinemaScope, tells a story of a man in search of his soul and the meaning of life. Set in the ancient civilization by the Nile some 14 centuries before the birth of Christ, the film swells with spectacle and rings with metallic words.

The production cost was \$5,000,000 and evidence of this is readily visible on the screen. The action roars along on a giant CinemaScope canvas and detonates to stereophonic sound. Such stars as Jean Simmons, Victor Mature, Gene Tierney, Michael Wilding, Bella Darvi, Peter Ustinov and Edmund Purdom head the enormous cast.

It is to pronounce the obvious to say that the spectacle will be immensely popular and will lift profit statements of exhibitor and distributor sharply. It also goes without saying that there is going to be tremendous discussion of the film by the public and the press, all whetting ticket-buying interest.

It is around Purdom, as the Egyptian, that the story revolves. His is a long search for ultimate truth and his journey toward this discovery is marked by love, hate, pride, success and failure. As a young physician, a pretty, devoted barmaid, Miss Simmons, falls in love with him but it is the evil, enticing Bella Darvi that he woos. Purdom brings to Miss Darvi all his possessions but she casts him out with callous contempt.

Broken and dispirited, Purdom wanders off, spending years in aimless journeyings, accompanied by his rascally, one-eyed slave, Ustinov. In the meantime Mature, a friend from youth, rises to prominence in Egypt as a warrior.

Eventually Purdom, a mellowed and wealthy physician, returns to Egypt, the land that once barred him because of his neglect as a physician while under the devilish influence of Miss Darvi. Purdom brings with him a sword made of a strange new metal—iron, a gift that makes him welcome again. In Egypt he finds intrigue and unrest whirling all around him. Mature is in a plot to kill Pharaoh (Wilding) while Miss Tierney, the latter's sister, has her own sinister dreams of power which she is willing to share with Purdom along with romantic embraces.

Purdom awakens to two stunning realities. One, that years back he had fathered Miss Simmons' son, Tommy Rettig; and two, that he is the stepbrother of Miss Tierney, and therefore is in logical line for the throne held by the ailing Wilding. For a while Purdom is tempted by the idea of seizing power, but retreats, allowing Mature and Miss Tierney to ascend the throne left vacant by the poisoned Wilding. Purdom finds himself cast into exile by Mature, but he is content in his humble belief in the equality of all men before one God and the conviction that evil can bring no good.

This barest of outline fails to cover the many teeming developments and turns in the screenplay by Philip Dunne and Casey Robinson, based on the best-selling novel by Mika Waltari.

Michael Curtiz has done a resourceful directing job in his organization of material into 140 minutes of running time. He has instilled sweep and excitement in his scenes, such as the wild lion hunt in the beginning, to the roaring raid on the city at the end, in which Miss Simmons is killed.

Seen at the home office projection room.

Reviewer's Rating: Excellent. — MANDEL HERBSTMAN.

Release date, September, 1954. Running time, 140 minutes. PCA No. 16965. General audience classification.

Merit Jean Simmons
Foremheb Victor Mature
Baketamon Gene Tierney
Sinuhe Edmund Purdom
Michael Wilding, Bella Darvi, Judith Evelyn, Henry Daniell, John Carradine, Carl Benton Reid, Tommy Rettig, Anita Stevens, Donna Martell, Mimi Gibson, Carmen de Lavallade, Harry Thompson, George Melford, Lawrence Ryle, Tiger Joe Marsh, Karl Davis, Ian MacDonald, Peter Reynolds, Michael Granger, Don Blackman, Joan Winfield, Mike Mazurki

[Reprinted from last week's Herald]

SHORT SUBJECTS

WORLD SOCCER CHAMPIONS (Columbia)

World of Sport (6808)

The World of Sports heads down below the border to film the soccer teams of Uruguay in action. First some top Uruguayan players demonstrate their technique, then comes a full scale game between the two top elevens before a crowd of 100,000.

Release date: May 20, 1954 10 minutes

THE OILY BIRD (Paramount)

Noveltoon in Technicolor (P13-6)

In this case the "oily bird" is a hawk, up at the crack of dawn to try and capture Inchy, a worm of more than ordinary talent. The hawk tries all sorts of wiles to lure Inchy to sudden death, but all fail and eventually Inchy is able to dispatch the hawk for good and all.

Release date: July 30, 1954 7 minutes

GONE BATTY (WB)

Looney Tune Technicolor Cartoon (2701)

The goons versus the shnooks in a knock-down, drag-out baseball game. The shnooks are hopelessly beaten until Bobo, their mascot elephant, is allowed to pitch. The shnooks end up victorious when Bobo's clever way in handling the ball proves too much for the goons.

Release date: September 4, 1954 7 minutes

YOSEMITE THE MAGNIFICENT (MGM)

Fitzpatrick Traveltalk in Technicolor (Reprint) (T-611)

A tourist's eye view of Yosemite's magnificent scenery from Bridal Veil, the queen of Yosemite's waterfalls, to its famous redwood trees, some as old as 4,000 years.

Release date: not set 9 minutes

TOUCHDOWN TROPHIES (20th-Fox)

Mel Allen's Sport Show (3401)

A glance at some of the great moments in football history, including shots of such stars in action as Tom Harmon, Bruce Smith, Doc Blanchard, Glenn Davis, Johnny Lujack and Dick Kazmaier.

Release date: July, 1954 8 minutes

GRIN AND BEAR IT (Walt Disney-RKO)

Donald Duck Cartoon in Technicolor (44112)

Donald Duck and a group of fellow tourists arrive at Brownstone National Park whose chief attractions are the friendly bears. Although there is a ranger on hand to see that the bear-tourist fraternization goes well, Donald picks up with the one bear that is a malcontent. The two of them don't get along too well, principally because Donald is stingy with his goodies and the bear is overly greedy. When a complete falling out is indicated the two unite in friendship in opposition to the ranger who has tried to steal Donald's ham.

Release date: August 13, 1954 7 minutes

ROBERT WAGNER CHORALE (20th-Fox)

CinemaScope Special Color by De Luxe (7415)

A musical short subject wherein Robert Wagner conducts the Robert Wagner Chorale in three numbers, "Processional," "The Lord's Prayer" and "Alleluia."

Release date: April, 1954 8 minutes

THE DISILLUSIONED BLUEBIRD (Columbia)

Color Favorites (6613) (Rerelease)

Suffering from depression because of strife in the world, the bluebird is deeply despondent when this cartoon opens. But Calypso Joe and his friends, in lilting verse and song, point out to him that there are many things to be thankful for and the bluebird is full of life again at the fadeout.

Release date: June 24, 1954 7 minutes

WATER SKI MARATHON (RKO-Pathé)

Sportscope (44313)

A record of the attempt of Bruce Parker and his wife, Evie Wolford, to beat their own mark for the water ski run from Nassau in the Bahamas to Miami. Shown are the preparations and the marathon itself. Rough water makes a new record for time impossible, but they do set a long distance mark.

Release date: August 8, 1954 8 minutes

GREEK MIRTHOLOGY (Paramount)

Popeye Cartoon in Technicolor (E13-7)

In order to persuade his nephews that they should eat their spinach, Popeye tells them about his ancestor of old, Uncle Hercules, who had always been considered the strongest guy in the neighborhood with his strong garlic breath being his principal weapon. One day the garlic failed, however, and in desperation Uncle Hercules found spinach. Popeye's nephews are not impressed, however, and are last seen enjoying a giant ice cream cone.

Release date: August 13, 1954 7 minutes

SATAN'S WAITIN' (Warners)

Looney Tune Technicolor Cartoon (1721)

The cat, Sylvester, squanders the first eight of his nine lives trying to catch Tweety, the bird. Sylvester is goaded into various tries by a devil dog who wants all nine ghost-like cats together in Hades. Finally, with one life left, Sylvester protects it by taking refuge in a safe vault, which, unfortunately, is the object of a couple of safe crackers using nitro. The ninth life joins the other eight.

Release date: August 7, 1954 7 minutes

MAN WITH THE STEEL WHIP (Republic)

12-Chapter Serial

Saloon owner Mauritz Hugo, desiring a slice of Indian reservation land on which he knows there is gold, organizes a band, supplemented by some renegade Indians, to raid and terrorize near-by settlers, hoping to arouse them to drive out the Indians. Suspecting a plot, rancher Richard Simmons, accompanied by a former school teacher, pretty Barbara Bestar, sets about to unmask the villains. In order to win the allegiance of the innocent Indians, and to throw a fright into Hugo, Simmons masquerades as a legendary figure, El Latigo, who after innumerable close brushes with death finally brings justice to the community.

Release date: July 19, 1954

THREE LITTLE PUPS (MGM)

Technicolor Cartoon (W-535)

Here is a take-off on "The Three Little Pigs" with Droopy as the practical pup dog and his twin brothers as happy-go-lucky ones. This time it's the dog catcher in the person of the big bad wolf who is out to get the young innocents.

Release date: December 26, 1953. 7 minutes

THIS WAS YESTERDAY (Warners)

Featurette (1106)

A glimpse via motion pictures of some of the historic events and personalities who dominated the scene in America just prior to the first World War. Shown are Pancho Villa's "invasion" of the United States, the Republican and Democratic national conventions of 1914 and such outstanding figures in various fields as William Jennings Bryan, Billy Sunday, Barry Lauder, John Philip Sousa and Sarah Bernhardt.

Release date: July 31, 1954 20 minutes

THE ROOM THAT FLIES (Paramount)

Pacemaker (K13-3)

The story of a transatlantic flight and the air hostess who helps, "The Room That Flies" details the qualifications and chores of these young ladies. The hostess this short studies is Irene Scott, who is the right age (between 21 and 26), the proper height (between five-two and five-six), knows two languages and is in perfect physical condition. She must serve the meals, know the workings of a life jacket and a self-inflating rubber raft and be familiar with the intricate interior of the flight deck.

Release date: March 26, 1954 10 minutes

LITTLE BOY BOO (Warner Bros.)

Looney Tune Technicolor Cartoon (1718)

Bachelor Foghorn Leghorn learns that a cold winter is due and proposes marriage to Prissy, a widowed hen, so he will have a comfortable home during the cold months. She accepts with the condition that he can prove he would be a good father to her son. The boy is a genius and outshines the rooster at everything. Foghorn Leghorn goes back to his own roost defeated but wiser.

Release date: June 5, 1954 7 minutes

SKITCH HENDERSON AND ORCHESTRA (Columbia)

Thrills of Music (6956)

Skitch Henderson is featured with his band in this short with disc jockey Fred Robbins acting as M. C. Skitch leads off with "Ignatz in the Side Pocket" on the piano, Nancy Reed sings "It's a Good Day," and Andy Roberts warbles "The Gypsy."

Release date: June 3, 1954 10 minutes

THREE WISHES (Paramount)

Topper (M13-5)

In Lunenburg, Nova Scotia, there is a fisherman who has three wishes—to accumulate a "nest egg"; to see his girl as Queen of the Sea in the fishermen's annual pageant; and to row for Canada in the international dory race. He acquires his "nest egg" via a large haul on a trip to the Grand Banks where the catch consists of cod, haddock and halibut, all whoppers. His girl friend does reign as Queen of the Sea and he not only rows for Canada, but he wins.

Release date: April 9, 1954 10 minutes

SO YOU WANT TO BE A BANKER (Warners)

Joe McDoakes Comedy (1406)

Joe McDoakes, after his graduation from Potash U., takes a job in the bank run by his former classmate, Harrington Arlington Farrington, Jr. For years Joe struggles in his menial job, eventually learning enough to allow him to embezzle successfully \$1,000,000. Joe takes over Farrington's bank and for a while all goes well. Eventually, however, the truth is discovered and Joe ends up behind bars.

Release date: July 3, 1954 10 minutes

DRAGON AROUND (Disney-RKO)

Donald Duck Cartoon in Technicolor (44111)

Chip 'n Dale, the chipmunks, are sitting in a tree reading a book of fairy tales when Donald Duck comes along in a steam shovel which the chipmunks mistake for a dragon. Donald at first humors the chips in their quest to banish the terrible dragon. Things, however, get out of hand and eventually they are jousting for real. The final upshot is one destroyed dragon-steam shovel and a Donald Duck blown to kingdom-come by a well-placed stick of dynamite.

Release date: July 16, 1954 7 minutes

IN THE VALLEY OF THE RHINE (MGM)

FitzPatrick Traveltalk in Technicolor (T-512)

James FitzPatrick takes us to the valley of the Rhine in this Traveltalk where its historic villages, valleys and inns are seen. The birthplace of the musical giant, Beethoven, is among the picture's scenic spots.

Release date: November 28, 1953 9 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the **PRODUCT DIGEST SECTION**.

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Features by Company July 17, 1954, page 73.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: **SYSTEM:** CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. **SOUND:** Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)—synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
A								
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan	Aug., '54	104m	May 1	2278	B	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109	B	Very Good
Adventures of Hajji Baba (CS) (c)	Fox	Elaine Stewart-John Derek	Oct., '54					CS-Ss, Ms, Os
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	July, '54	90m	June 12	26	A-1	Very Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Jan., '54	78m	Jan. 23	2158	A-2	Good
Always a Bride (Brit.)	U-I	Peggy Cummins-Terence Morgan	June, '54	83m	June 12	26		Good
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May, '54	98m	May 8	2285		Good
Apache (c)*	UA	Burt Lancaster-Jean Peters	July, '54	91m	July 3	49	A-2	Excellent
Appointment for Murder (Ital.-Eng. Titles)	IFE	Delia Scala	Feb., '54	90m	Feb. 20	2190	A-2	Fair
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Grey	Apr. 25, '54	80m	Apr. 24	2269	A-1	Very Good
B								
Bad for Each Other (624)	Col.	Charlton Heston-Lizabeth Scott	Jan., '54	83m	Dec. 12	2101	B	Good
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)	May 1, '54	98m				
Bait	Col.	Hugo Haas-Cleo Moore	Mar., '54	79m	Feb. 20	2190	B	Good
Barefoot Battalion (Greek-Eng. Titles)	Brandt	Maria Costi-Nicos Fermas	June, '54	89m	June 19	34		Very Good
Barefoot Contessa, The (c)	UA	Humphrey Bogart-Ava Gardner	Not Set					
Battle of Rogue River (c)	Col.	George Montgomery	Mar., '54	71m	Mar. 6	2206	A-1	Good
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb., '54	89m	Jan. 30	2165	A-2	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	92m	Mar. 6	2205	B	Very Good
Beau Brummell (c)	MGM	Stewart Granger-Elizabeth Taylor	Oct., '54					
Beauties of the Night (Fr.-Eng. Titles)	UA	Gerard Philipe-Gina Lollobrigida	Not Set	84m	Apr. 10	2255	B	Excellent
Best Years of Our Lives (452)	RKO	March-Loy-Andrews-Wright (reissue)	Feb., '54	170m	Dec. 19	2110		Superior
Betrayed (428) (c)	MGM	Clark Gable-Lana Turner	Sept., '54	108m	July 24	81	A-2	Very Good
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 18, '54					DS
Big Rainbow (c)	RKO	Jane Russell-Gilbert Roland	June, '54					
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21, '54	74m	Mar. 13	2214		Good
Black Dakotas	Col.	Wanda Hendrix-Gary Merrill	Sept., '54					
Black Horse Canyon (c) (423)	Univ.	Joel McCrea-Mari Blanchard	June, '54	81 1/2m	May 22	2	A-1	Good
Black Shield of Falworth, The (429) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., '54	99m	Aug. 7	97	A-1	Excellent
Blackout (5309)	Lippert	Dane Clark-Belinda Lee	Mar. 19, '54	87m	Apr. 24	2270		Good
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	81m	Jan. 9	2134	A-2	Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141	A-2	Good
Bounty Hunter, The (c)	WB	Randolph Scott-Dolores Dorn	Sept. 25, '54	79m	Aug. 28	121		Good
Bowery Boys Meet the Monsters (5419)	AA	Bowery Boys	June 6, '54	65m	July 10	58	A-1	Fair
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141	A-1	Good
Brigadoon (CS) (c)	MGM	Gene Kelly-Cyd Charisse	Sept. 24, '54	108m	Aug. 14	105	A-1	Very Good
Broken Lance (CS) (c) (419)*	Fox	Spencer Tracy-Richard Widmark	Aug., '54	96m	July 31	89	A-2	Excellent
Bullet Is Waiting, A (c)	Col.	Jean Simmons-Rory Calhoun	Sept., '54	82m	Aug. 21	113	A-2	Good
C								
Caine Mutiny, The (c)*	Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-1	Superior
Cangaceiro (Brazil)	Col.	Alberto Ruschel-M. Prado	Not Set	92m	Sept. 4	130		Good
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor	May, '54	83m	May 29	10	B	Good
Carmen Jones (422) (CS) (c)	Fox	Dorothy Dandridge-Harry Belafonte	Oct., '54					CS-Ss, Ms, Os
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Save Cochran	Apr. 16, '54	95m	Mar. 27	2237	B	Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr., '54	86m	Mar. 6	2205	A-2	Excellent
Cattle Queen of Montana (SA) (c)	RKO	Barbara Stanwyck-Ronald Reagan	Nov., '54					SA
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., '54	75m	Nov. 28	2085	A-1	Exc. 2D, 3D-Ss (2), Os
Challenge the Wild (c)	UA	George and Sheila Graham	June, '54	69m	June 12	26	A-1	Good
Champion, The	UA	Kirk Douglas-Frank Lovejoy (reissue)	Apr., '54	86m				
Charge of the Lancers (c)	Col.	Paulette Goddard-Jean Pierre Aumont	Feb., '54	74m	June 19	33	A-2	Good
Command, The (CS) (c) (319)*	WB	Guy Madison-Joan Weldon	Feb. 13, '54	88m	Jan. 23	2157	A-1	Very Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	78m	Dec. 12	2101	A-1	Good
Coroner Creek	Col.	R. Scott-Marguerite Chapman (reissue)	Aug., '54	90m				CS-Ss or Os
Cowboy, The (5308) (c)	Lippert	Documentary	May 28, '54	69m	Jan. 9	2134	A-1	Excellent
Crazylegs (5324)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	A-1	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	A-1	Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142	A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Aug., '54	86m	July 31	89		Fair
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar., '54	95m				

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D									
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	A-1	Fair	2D, 3D
Dawn at Socorro (c) (430)	Univ.	Rory Calhoun-Piper Laurie	Sept., '54	80m	July 24	81	A-2	Very Good	
Dead End	Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June, '54						
Demetrius and the Gladiators (c) (CS) (415)*	Fox	Victor Mature-Susan Hayward	June, '54	101m	June 12	27	A-2	Excellent	CS-Ss, Ms, Os
Desperado, The (5426)	AA	Wayne Morris	June 20, '54	81m	July 10	57	A-2	Very Good	
Devil's Pitchfork (form. Ana-ta-han) (Japan)	Arias	Akemi Negishi	May 17, '54	91m	May 22	2		Good	
Dial M for Murder (c) (327)*	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277	A-2	Excellent	
Diamond Wizard, The (Brit.)	UA	Dennis O'Keefe-Margaret Sheridan	Not Set	83m	July 24	82	A-1	Fair	
Diary of a Country Priest (Fr.)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261	A-2	Very Good	
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May, '54	99m	May 22	2		Very Good	
Down Three Dark Streets	UA	Broderick Crawford-Ruth Roman	Aug., '54	84m	Sept. 4	129		Very Good	
Dragnet (c)	WB	Jack Webb-Ben Alexander	Sept., '54	89m	Aug. 21	113	A-1	Very Good	
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182		Good	
Dream of Love (Fr.)	Davis	P. R. Willm-Mila Parley	June, '54	100m	June 19	34		Fair	
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	A-2	Good	
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June, '54	78m	May 22	1	A-2	Very Good	
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	A-2	Good	2D, 3D
Duel in the Jungle (c) (332)	WB	Jeanne Crain-Dana Andrews	Aug. 21, '54	102m	Aug. 14	105	A-1	Good	
Duel in the Sun (c)	SRO	Jennifer Jones-Gregory Peck (reissue)	Not set						
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	B	Good	
E									
Earrings of Madame De (Fr.)	Arlan	Boyer-Darrieux-De Sica	July 19, '54	105m	July 31	89		Good	
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	A-1	Very Good	
Edge of Divorce (Brit.)	Kingsley	Valerie Hobson-Philip Friend	July, '54	83m	July 10	57	A-2	Fair	
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July, '54	108m	June 5	17		Very Good	
Egyptian, The (420) (c) (CS)	Fox	Edmund Purdom-Gene Tierney	Aug., '54	140m	Sept. 4	130		Excellent	
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	A-1	Fair	
Elephant Walk (c) (5317)*	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	A-2	Very Good	
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m					
Every Girl Should Be Married (570)	RKO	Cary Grant-Betsy Drake (reissue)	Aug. 7, '54						
Executive Suite (423)*	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	A-2	Excellent	
F									
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214		Good	
Far Country (c) (428)	Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34			
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13	2183	A-1	Very Good	
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slickers	May, '54	80m	Apr. 24	2270	A-1	Good	
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277	B	Excellent	
Flamenco (c) (Span-Eng. Narr.)	Lewis	A. P. Lopez-Ballet Espanol	May 21, '54	110m	May 29	10		Very Good	
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	A-1	Fair	
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	B	Good	
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	B	Excellent	
Forty-Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9, '54	71m	May 8	2285	A-2	Good	
Francis Joins the WACS (427)	Univ.	Donald O'Connor-Julia Adams	Aug., '54	95m	July 3	49	A-1	Excellent	
French Line (c) (2D-437, 3D-407)*	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134	C	Good	3D, 2D
French Touch, The (Fr.)	Proctor	Fernandel	Sept., '54						
G									
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	Aug., '54	88m	Aug. 7	97	B	Good	
Garden of Evil (c) (CS) (416)*	Fox	Gary Cooper-Susan Hayward	July, '54	100m	July 3	49	A-1	Excellent	CS-Ss, Ms, Os
Genevieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190	A-2	Excellent	
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206		Good	
Geraldine (5302)	Rep.	John Carroll-Male Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	A-1		
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045	A-1	Excellent	
Girl for Joe (325)									
(form. Force of Arms)	WB	William Holden-Nancy Olson (reissue)	May 15, '54	100m					
Girls Marked Danger (Ital.-Eng. Dial.)	IFE	Silvana Pampanini-E. Rossi-Drago	June, '54	75m	June 12	27	C	Fair	
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	A-1	Good	
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	A-1	Excellent	
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	A-1	Excellent	
Gog (3D) (c)	UA	Richard Egan-Constance Dowling	June, '54	81m	June 12	26	A-1	Very Good	2D, 3D-Os
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	A-2	Good	
Gone With the Wind (c) (430)*	MGM	Gable-Leigh-deHavilland (reissue)	July, '54	222m					Ds
Gorilla at Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54	84m	May 8	2286	B	Fair	3D, 3D(1)
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	A-1	Good	
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142	A-2	Good	
Greatest Show on Earth (c) (5325)	Para.	Charlton Heston-Betty Hutton (reissue)	July, '54	153m					
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellers	Mar., '54	86m	Mar. 27	2238		Fair	
Gunfighters	Col.	Randolph Scott-Barbara Britton (reissue)	Aug., '54	87m					
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1, '54	117m					
Guy With a Grin (c) (327)									
(form. No Time for Comedy)	WB	James Stewart-R. Russell (reissue)	May 15, '54	93m					
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	A-1	Good	
H									
Hans Christian Andersen (c) (351)	RKO	Danny Kaye-Jeanmaire	June 9, '54	112m	Nov. 29, '52	1621	A-1	Excellent	
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54	68m					
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1	Very Good	
Hell & High Water (c) (CS) (403) *20th-Fox	Col.	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	A-1	Excellent	CS-Ss, Ms, Os
Hell Below Zero (c)		Alan Ladd-Joan Tetzel	July, '54	91m	May 22	1	A-2	Very Good	
Hell Raiders of the Deep (Ital.-Eng. Dial.)	IFE	Documentary	Aug., '54	93m	May 8	2286	B	Good	
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	B	Fair	
Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Sept., '54	91m	July 3	49	A-1	Very Good	

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High and Dry (Brit.)	U-I	Hubert Gregg-Alex Mackenzie	Sept., '54	93m	Aug. 28	121	Excellent	
High and the Mighty (329) (c)* (CS)	WB	John Wayne-Claire Trevor	July 3, '54	147m	May 29	9	A-2 Superior	CS-Ss or Os
Highway Dragnet	AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166	A-2 Good	
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	A-2 Very Good	
Hobson's Choice (Brit.)	UA	Charles Laughton-John Mills	June, '54	107m	June 12	25	A-2 Very Good	
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2 Excellent	
Home of the Brave	UA	Arthur Kennedy M. Maxwell (reissue)	Apr., '54	99m				
Hondo (c) (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	A-1 Excellent	
Horse's Mouth (Brit.)	Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158	A-1 Good	
Human Desire	Col.	Glenn Ford-Gloria Grahame	Sept., '54	90m	Aug. 7	98	B Good	
Human Jungle	AA	Gary Merrill-Jan Sterling	Sept. 28, '54					
I								
Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	July, '54	63m	Apr. 24	2270	A-2 Fair	
Intimate Relations (Fr.-Eng. Dial.)	Carroll	Harold Warrender-Marian Spencer	Feb., '54	85m	Feb. 20	2190	A-2 Very Good	
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	A-1 Good	
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	A-2 Very Good	
J								
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	A-2 Good	2D, 3D
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Feb., '54	91m	Jan. 23	2157	A-2 Good	
Johnny Dark (c) (424)	Univ.	Tony Curtis-Piper Laurie	July, '54	85m	June 5	17	A-1 Very Good	
Johnny Guitar (c) (5307)*	Rep.	Joan Crawford-Sterling Hayden	Aug., '54	110m	May 8	2285	A-2 Excellent	
Jolson Story, The (c)	Col.	Larry Parks-Evelyn Keyes (reissue)	Not Set	124m	May 1	2278	Excellent	Ss(2) or Os
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forest Tucker	May 15, '54	103m	Jan. 23	2158	A-2 Good	
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1 Superior	
Jungle Gents (5420)	Col.	Leo Gorcey-Huntz Hall	Sept. 5, '54					
Jungle Man-Eaters	Col.	Johnny Weissmuller	June, '54	68m	May 29	10	A-1 Fair	
K								
Ketchikan	AA	Mark Stevens-Joan Vohs	Oct. 10, '54					
Keys of the Kingdom (358)	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m				
Khamishia—Tales from Israel	I-A	English Dialogue	May 6, '54	110m	May 8	2286	A-1 Very Good	
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Sept., '54	71m	Aug. 21	113	A-1 Fair	
Killer Leopard (5412)	AA	Johnny Sheffield	Aug. 22, '54					
Killers From Space (409)	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54	71m	Jan. 30	2166	A-1 Fair	
King of the Khyber Rifles (c)* (401) (CS)	Fox	Tyrone Power-Terry Moore	Jan., '54	100m	Dec. 26	2117	A-1 Excellent	CS-Ss, Ms, Os
King Richard & the Crusaders (c) (331)	WB	Rex Harrison-George Sanders	Aug. 7, '54	113m	July 10	57	A-2 Excellent	CS-Ss
Knight of the Round Table (c) (CS) (413)*	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117	A-1 Superior	CS-Ss or Os
Knock on Wood (c) (5319)	Para.	Danny Kaye-Mai Zetterling	July, '54	103m	Apr. 3	2245	A-1 Excellent	
L								
Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1, '54	90m	May 8	2285	B Good	
Law vs. Billy the Kid (c)	Col.	Scott Brady-Betta St. John	Aug., '54	73m	July 24	82	A-2 Good	
Lawless Rider, The	UA	Johnny Carpenter-Frankie Darro	July, '54					
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m			B	
Little Kidnappers, The (Brit.)	UA	Duncan Macrae-Jean Anderson	Not Set	93m	Aug. 21	113	Good	
Living It Up (c) (5320)*	Para.	Dean Martin-Jerry Lewis	Aug., '54	95m	May 1	2277	A-1 Excellent	
Lone Gun, The (c)	UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10	2254	A-1 Good	
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253	A-2 Very Good	
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133	A-1 Excellent	
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1	2278	B Good	
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20	2189	A-2 Good	
Lost Patrol (480)	RKO	Victor McLaglen (reissue)	July 1, '54	73m				
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr., '54	75m	May 8	2286	Fair	
Lucky Me (c) (CS) (324)	WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17	2261	A-1 Good	CS-Ss or Os
M								
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	A-1 Good	
Mad Magician, The (c) (3D)	Col.	Vincent Price-Mary Murphy	May, '54	72m	Mar. 27	2238	A-2 Good	2D, 3D
Magnificent Obsession (428) (c)*	Univ.	Jane Wyman-Rock Hudson	Aug., '54	108m	May 15	2293	A-2 Excellent	
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54	90m	Apr. 10	2253	A-2 Good	
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Not Set	98m	July 17	65	A-1 Good	
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069	B Excellent	
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	June, '54	90m	May 29	9	A-1 Excellent	
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May, '54	66m	Apr. 10	2254	A-2 Good	
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24	2270	A-1 Fair	
Men of the Fighting Lady (425) (c)*	MGM	Van Johnson-Walter Pidgeon	June, '54	80m	May 15	2293	A-1 Excellent	
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10	2254	A-2 Good	
Miss Robin Crusoe (c) (338)	20th-Fox	Amenda Blake-George Nader	Feb., '54	75m			A-2	
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	B Exc.	2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54	94m				
Mr. Hulot's Holiday (Fr.)	GBD	Jacques Tati	June, '54	85m	July 3	50	Excellent	
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19	1998	Very Good	
Moment of Truth (Fr.-Eng. Titles)	Arlan-Franco	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3	Good	

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Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	A-1	Excel. 2D, 3D-Ss(2), Os
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 21, '54	64m				
Monte Carlo Baby (Brit.)	Filmakers	Audrey Hepburn-Jules Munshin	May, '54	70m	June 19	33	Fair	
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214	A-2	Good
N								
Naked Alibi (431)	Univ.	Sterling Hayden-Gloria Grahame	Oct., '54	86m	Aug. 28	121	B	Good
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	A-2	Good
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Mar., '54	98m	Feb. 20	2189	B	Excellent
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229	A-2	Very Good CS-Ss, Ms, Os
O								
On the Waterfront	Col.	Marlon Brando-Eva Marie Saint	Aug., '54	108m	July 17	65	A-2	Excellent
Orchestra Wives (445)	Fox	Glenn Miller & Orch. (reissue)	May, '54	94m				
Out of This World (c)	Carroll	Lowell Thomas, Sr. & Jr. Narrators	Apr., '54	75m	Apr. 24	2269	A-1	Very Good
Outcast, The (c) (5308)	Rep.	John Derek-Joan Evans	Oct., '54	90m	June 26	41	A-2	Very Good
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick	July, '54	64m	June 19	33		Very Good
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	Feb. 13	2182	A-2	Good
P								
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118		Very Good
Paris Incident (French)	Davis	Gerard Gervais-Pierrette Simonet	Sept., '54	80m	Aug. 21	114		Good
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214	A-1	Fair
Passion (c)	RKO	Cornel Wilde-Yvonne de Carlo	Oct. 2, '54					
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A-2	Good 2D, 3D
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m	May 22	(S)3		
Pinkie Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253	A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature	(reissue) Apr., '54	87m				
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	B	Good
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189	A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254	A-1	Excellent CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	July, '54	71m	June 19	33	A-2	Fair
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245	A-2	Fair
Private Hell 36	Filmakers	Ida Lupino-Steve Cochran	Aug., '54	81m	Sept. 4	129		Good
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m			A-2	
Pushover	Col.	Fred MacMurray-Phil Carey	Aug., '54	88m	July 24	81	A-2	Very Good
Q-R								
Queen of Sheba (Ital.-Eng.) (5324)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070	A-2	Fair
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213	A-1	Good
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54	168m				
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m				
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	A-1	Fair
Raid (c) (408)	Fox	Van Heflin-Anne Bancroft	Aug., '54	83m	July 31	89	A-1	Very Good
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A-2	Good
Rear Window (c)	Para.	James Stewart-Grace Kelly	Aug., '54	112m	July 17	65	A-2	Excellent
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	B	Very Good Ss(2) or Os
Return from the Sea (5409)	AA	Jan Sterling-Neville Brand	July 25, '54	80m	July 24	82	A-1	Good
Return to Treasure Island (c)	UA	Tab Hunter-Dawn Addams	July, '54	75m	June 26	41	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	A-1	Good
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m				
Riders to the Stars (c)	UA	Richard Carlson-Harriet Marshall	Jan. 29, '54	81m	Mar. 27	2237	A-1	Good
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	75m	Mar. 6	2206	A-1	Good
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien	July 24, '54	93m	July 3	50	A-2	Very Good
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	A-2	Excellent
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	July 16, '54	73m	July 24	81		Good
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269	B	Very Good CS-Ss, Ms, Os
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	87m	Nov. 28	2086	A-1	Good
Rocket Man, The (412)	20th-Fox	Charles Coburn-Spring Byington	Apr., '54	79m	May 1	2278	A-1	Good
Rogue Cop	MGM	Robert Taylor-Janet Leigh	Oct., '54	92m	Sept. 4	129		Very Good
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	102m	Mar. 6	2205	A-1	Excellent CS-Ss or Ds
Royal Tour, The (418) (CS) (c)	Fox	Queen Elizabeth and Philip	July, '54	96m	June 26	41		Very Good CS-Ss, Ms, Os
S								
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	80m	Jan. 2	2125	A-1	Good
Sabrina	Para.	Audrey Hepburn-Humphrey Bogart	Not Set	113m	Aug. 7	97	B	Excellent
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	B	Good
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June, '54	76m	May 22	2	B	Good
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar., '54	78m	Mar. 27	2238		Fair
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan	June, '54	77m	June 12	27	A-1	Good
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m				
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	A-1	Good
Secret Document—Vienna (Fr.)	Davis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166		Fair
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1	B	Very Good
Security Risk (5417)	AA	John Ireland-Dorothy Malone	Aug. 8, '54	69m	Aug. 21	113		Good
Sensuality (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago	Apr., '54	72m	May 22	3	C	Fair
Seven Brides for Seven Brothers (CS) (c) (426)*	MGM	Jane Powell-Howard Keel	Aug., '54	103m	June 5	17	A-2	Excellent CS-Ss or Ds
Shanghai Story, The	Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	(S)2271		
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	A-2	Good
Shield for Murder	UA	Edmond O'Brien-Marla English	Not Set	80m	Sept. 4	129		Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
Side Street Story (Ital.)	Burstyn	Toto	July, '54	84m	Aug. 14	105	Very Good	
Siege, The (5323)	Lippert	Special	Oct. 29, '54					
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	May, '54	86m	Mar. 27	2237	A-1	Good
Silent Raiders (5404)	Lippert	Richard Bartlett-Earle Lyon	Sept. 17, '54	65m				
Silver Lode (c) (413)	RKO	John Payne-Lizabell Scott	June, '54	80m	May 22	2	A-1	Good 2D, 3D
Sins of Rome (414) (Ital.)	RKO	Massimo Girotti-Ludmilla Tcherina	June, '54	75m	July 3	50	B	Good
Sitting Bull (c) (CS)	UA	J. Carroll Naish-Dale Robertson	Not Set					
Son of Sinbad (c) (3D)	RKO	Dale Robertson-Peggie Castle	June, '54	90m	Jan. 30	(S)2167	A-2	Good 2D, 3D
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261	A-2	Good 3D, 3D(1)
Spanish Main (475) (c)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m				
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8	2286	A-1	Good
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan., '54	71m	Jan. 16	2142	A-2	Excellent
Star Is Born, A (CS) (c)	WB	Judy Garland-James Mason	Not Set		Apr. 24	(S)2270		Cs-Ss
Stations West (478)	RKO	Dick Powell (reissue)	June 1, '54	92m				
Stormy the Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Mar., '54	45m	Mar. 13	2214		Very Good
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar., '54	91m				
Student Prince, The (CS)* (c) (424) MGM		Ann Blyth-Edmund Purdom	June, '54	107m	May 29	9	A-1	Excellent Cs-Ss or Ds
Suddenly	UA	Frank Sinatra-Sterling Hayden	Sept., '54	77m				
Sun Valley Serenade (446)	Fox	Glenn Miller & Orch. (reissue)	May, '54	86m				
Susan Slept Here (c)	RKO	Dick Powell-Debbie Reynolds	July, '54	97m	June 26	41	B	Very Good

T

Tall in the Saddle (471)	RKO	John Wayne (reissue)	Mar., '54	87m				
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m	June 12	26	A-1	Good
Target Earth	AA	Virginia Grey-Richard Denning	Oct. 17, '54					
Taza, Son of Cochise (c) (410—3D, 411—2D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54	79m	Jan. 30	2165	A-1	Good 2D, 3D, 3D(1)
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189	B	Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093		Good
Them (328)*	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253	A-1	Very Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m				
Thing, The (477)	RKO	K. Tobey-M. Sheridan (reissue)	June 1, '54	87m				
Three Coins in the Fountain (CS) (c) (413)*	20th-Fox	Cliffon Webb-Dorothy McGuire	May, '54	102m	May 15	2293	A-1	Excellent Cs-Ss, Ms, Os
Three Young Texans (c) (402)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142	A-2	Fair
Thunder Pass (5405)	Lippert	Dane Clark-Wanda Hendrix	Aug. 5, '54	76m				
Tobor the Great	Rep.	Charles Drake-Karin Booth	Sept. 1, '54	77m	Sept. 4	129		Fair
Tonight's the Night (Brit.)	AA	David Niven-Yvonne de Carlo	Oct. 24, '54					
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165	B	Very Good
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	A-2	Fair
Trouble in the Glen (Brit.) (c)	Rep.	Margaret Lockwood-Orson Welles	Not Set		June 19	(S)34		
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Mar., '54	81m	Jan. 30	2166		Good
Two Guns and a Badge (5427)	AA	Wayne Morris-Beverly Garland	Sept. 12, '54					

U-V

Unconquered	Margolies	Helen Keller, Documentary	June, '54	55m	June 12	25	A-1	Excellent
Unholy Four (5401)	Lippert	Paulette Goddard	Sept. 24, '54	80m				
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269	A-1	Good
Valley of the Kings (c)	MGM	Eleanor Parker-Robert Taylor	July, '54	86m	July 10	57	A-2	Excellent Ds
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb., '54	84m				
Vanishing Prairie, The (c)	Buena Vista	True-Life Adventure	Not Set	71m	Aug. 7	97	A-1	Excellent
Victory at Sea	Schaefer	Documentary	Aug., '54	97m	May 22	2	A-1	Very Good

W

War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101	A-1	Good
Weak and the Wicked (5432)	Stratford	Glynis Johns-John Gregson	July 18, '54	72m	July 24	82	A-2	Good
Westerner, The	Goldwyn	Gary Cooper (reissue)	June, '54					
White Christmas (c)	Para.	Crosby-Kaye-Clooney	Not Set	120m	Sept. 4	130		Excellent
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13	2183		Fair
Wicked Women	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087	B	Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb., '54	79m	Dec. 26	2118	B	Good
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb., '54	84m				
Window, The (571)	RKO	Barbara Hale-Bobby Driscoll (reissue)	Aug. 7, '54					
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261	A-2	Very Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Cathy O'Donnell	Sept., '54		Sept., '54			
Woman's World, A (421) (c) (CS)	Fox	Webb-Allyson-Heflin-Bacall	Oct., '54					Cs-Ss, Ms, Os
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54	82m	Feb. 13	2182		Fair

X-Y-Z

Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A-2	Very Good
Yellow Mountain (432) (c)	Univ.	Lex Barker-Mala Powers	Oct., '54					
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285	A-2	Good

FEATURES LISTED BY COMPANIES — PAGE 73, ISSUE OF JULY 17, 1954
SHORT SUBJECTS CHART APPEARS ON PAGES 122-123, ISSUE OF AUGUST 28, 1954

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 6,796 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (U.A.)	—	3	7	19	13
Adventures of Robinson Crusoe (U.A.)	1	6	3	—	—
†Apache (U.A.)	3	3	2	—	—
Arrow in the Dust (A.A.)	—	3	13	9	1
Bait (Col.)	—	1	2	5	4
Battle of Rogue River (Col.)	—	2	6	10	5
Beachhead (U.A.)	1	12	21	21	6
Beat the Devil (U.A.)	17	2	3	16	18
Best Years of Our Lives (RKO reissue)	2	3	10	24	14
Black Horse Canyon (U-I)	1	10	25	15	1
†Bowery Boys Meet the Monsters (A.A.)	—	—	4	—	1
Boy from Oklahoma (W.B.)	20	21	36	34	11
†Broken Lance (20th-Fox)	6	2	—	—	—
Caine Mutiny, The (Col.)	14	2	1	—	—
Carnival Story, The (RKO)	7	25	21	21	9
Casanova's Big Night (Par.)	—	1	10	25	34
*Charge of the Lancers (Col.)	—	7	—	2	6
Command, The (W.B.)	15	27	25	10	11
Conquest of Mt. Everest (U.A.)	1	1	—	5	—
Creature from the Black Lagoon (U-I)	5	27	30	13	4
Crime Wave (W.B.)	—	—	5	7	8
Dangerous Mission (RKO)	—	4	13	16	7
Demetrius and the Gladiators (20th-Fox)	19	5	2	—	—
Dial M for Murder (W.B.)	4	47	20	14	5
Dragonfly Squadron (A.A.)	1	3	10	6	1
Drive a Crooked Road (Col.)	—	6	3	11	2
Drums Across the River (U-I)	—	13	30	5	—
Duffy of San Quentin (W.B.)	—	—	2	6	6
Elephant Walk (Par.)	15	39	16	3	—
Executive Suite (MGM)	10	35	44	22	7
Fireman, Save My Child (U-I)	—	2	5	8	14
Flame and the Flesh (MGM)	—	11	25	29	8
†Francis Joins the Wacs (U-I)	5	18	1	—	—
Garden of Evil (20th-Fox)	13	21	2	—	—
Genevieve (U-I)	4	7	4	6	—
Geraldine (Rep.)	—	—	—	2	10
*Glenn Miller Story (U-I)	115	59	10	4	—
Golden Mask (U.A.)	—	—	3	3	3
Gone With the Wind (MGM reissue)	8	3	—	1	—
Gorilla at Large (20th-Fox)	—	2	4	6	1
Greatest Show on Earth (Par. reissue)	—	1	—	4	—
Gypsy Colt (MGM)	2	19	27	9	2
Hans Christian Andersen (RKO)	1	—	2	4	2
Heidi (U.A.)	3	2	6	—	6
Hell Below Zero (Col.)	—	9	17	7	4
*Hell and High Water (20th-Fox)	32	21	11	1	1
Hell's Half Acre (Rep.)	—	1	16	4	5
High and the Mighty, The (W.B.)	33	8	—	—	—
Indiscretion of an American Wife (Col.)	—	1	5	3	4
It Should Happen to You (Col.)	2	3	24	16	22

	EX	AA	AV	BA	PR
Johnny Dark (U-I)	2	18	20	3	3
Johnny Guitar (Rep.)	25	34	20	—	1
Julius Caesar (MGM)	9	16	4	—	—
†King Richard and the Crusaders (W.B.)	—	1	1	3	—
Knock on Wood (Par.)	7	3	8	3	1
Laughing Anne (Rep.)	—	—	6	4	4
Living It Up (Par.)	13	11	1	1	—
†Lone Gun, The (U.A.)	—	1	5	1	—
*Long, Long Trailer, The (MGM)	100	84	10	1	1
Long Wait, The (U.A.)	—	11	3	4	1
Lucky Me (W.B.)	2	8	19	30	8
Ma and Pa Kettle at Home (U-I)	41	56	24	5	6
Mad Magician, The (Col.)	—	1	5	2	4
Magnificent Obsession (U-I)	13	10	1	—	—
Make Haste to Live (Rep.)	—	1	5	4	4
Man With a Million (U.A.)	—	3	1	5	1
Men of the Fighting Lady (MGM)	5	14	26	8	3
Miami Story, The (Col.)	—	4	15	8	5
Naked Jungle, The (Par.)	3	41	24	13	5
Night People (20th-Fox)	23	13	25	4	2
Paris Playboys (A.A.)	—	2	3	1	2
Phantom of the Rue Morgue (W.B.)	16	9	20	11	7
Pinocchio (Disney-RKO reissue)	27	15	14	9	1
Playgirl (U-I)	—	—	10	10	24
Pride of the Blue Grass (A.A.)	—	1	—	5	4
Prince Valiant (20th-Fox)	14	18	13	3	7
Princess of the Nile (20th-Fox)	—	1	4	1	—
Prisoner of War (MGM)	1	8	14	4	4
Racing Blood (20th-Fox)	—	—	5	—	8
Raid, The (20th-Fox)	—	1	8	11	—
Rails Into Laramie (U-I)	1	1	19	19	7
Red Garters (Para.)	1	11	25	31	14
Rhapsody (MGM)	1	20	14	23	13
Ride Clear of Diablo (U-I)	4	8	33	7	5
Riding Shotgun (W.B.)	—	7	17	23	4
Ring of Fear (W.B.)	1	3	1	3	1
River of No Return (20th-Fox)	53	9	12	1	2
*Rob Roy (Disney-RKO)	—	3	19	17	14
Rocket Man, The (20th-Fox)	—	—	1	1	4
Rose Marie (MGM)	24	12	18	1	2
Saracen Blade, The (Col.)	1	—	2	1	1
Saskatchewan (U-I)	21	57	59	9	7
Secret of the Incas (Par.)	1	6	18	12	3
Siege at Red River (20th-Fox)	1	6	21	15	3
Silver Lode (RKO)	—	2	12	4	1
Southwest Passage (U.A.)	—	—	9	7	3
Student Prince (MGM)	6	8	13	6	—
Susan Slept Here (RKO)	7	5	—	—	—
Tanganyika (U-I)	—	5	15	8	6
*Taza, Son of Cochise (U-I)	4	8	27	11	8
Tennessee Champ (MGM)	—	1	7	23	25
Them (W.B.)	3	15	9	9	9
Three Coins in the Fountain (20th-Fox)	37	31	3	1	—
Untamed Heiress (Rep.)	—	2	—	9	1
Valley of the Kings (MGM)	—	3	8	2	—
†Weak and the Wicked (A.A.)	5	—	1	—	—
Witness to Murder (U.A.)	—	4	6	5	4
Yankee Pasha (U-I)	2	16	35	19	7
Yellow Tomahawk (U.A.)	—	2	12	2	1

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The Black Knight

co-starring **PATRICIA MEDINA** with **PETER CUSHING • ANDRE MORELL • HARRY ANDREWS**

Story and Screen Play by **ALEC COPPEL** Produced by **IRVING ALLEN** and **ALBERT R. BROCCOLI** Directed by **Tay Garnett**